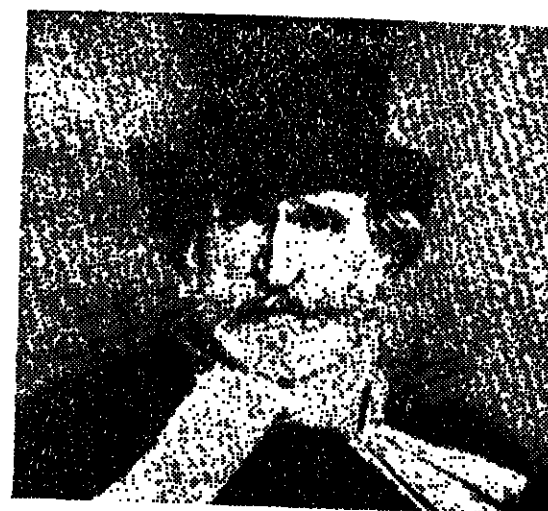


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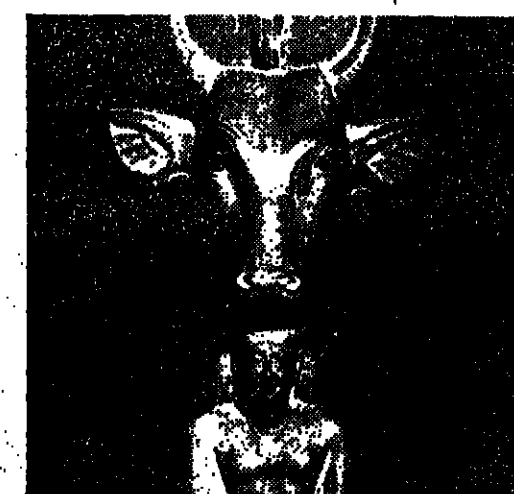
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Huber, whose reproductions from *The Book of Kells* were regarded as a triumph of the printer's art. Each drawing has been photographed *in situ*; the proofs drawn have been checked against their originals and, if necessary, proofed again. As a result, everything but the finest and faintest of Botticelli's silverpoint line is clear in these beautiful pages. This edition follows Botticelli's intention in that each drawing faces an excerpt of that part of Dante's *Comedy* which it illustrates; every excerpt is accompanied by a commentary linking the action of the *Divine Comedy* with Botticelli's picture of the scene. In his Introduction, Kenneth Clark discusses the genesis of the suite, its history, and the drawings' place and influence in Botticelli's canon.

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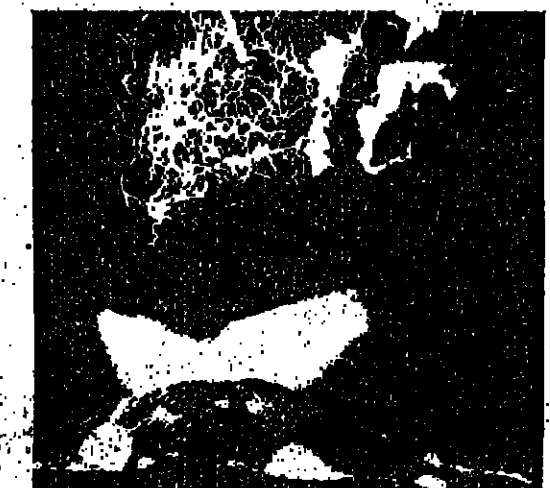
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Reassurance brokers

By Michael Irwin

STANLEY MIDDLETON.
Skill Waters.
247pp. Hutchinson. £4.25.

The realistic novel remains the most difficult kind to write. The author has to register the repetitiveness and triviality of daily life without boring his readers. He must convey its miscellaneousness while still imposing form on his work. His characters must be made interesting without being implausibly talented or heroic. These are severe, if not impossible, demands. It is instructive to see how Stanley Middleton, an old hand, sets about fulfilling them in his latest novel, *Skill Waters*.

He limits his subject-matter to a year in the lives of two middle-class Nottinghamshire families, the Lindseys and the Bourne. Since most of their children live away from home, his main cast-list is cut to a manageable half-dozen, though sufficient minor characters appear to create a sense of breadth and variety. The working lives of the protagonists are alluded to, but not described: this is a domestic novel. Its staple is conversation—over meals or household tasks, during walks or outings. The shrewd selection and simplification enable the author to maintain a consistent manner and to concentrate on the essential doings of his characters. For each of them the year proves to be a time of stress or even crisis.

John Lindsay, the cultivated principal of a college of further education, is increasingly oppressed by awareness of his coming retirement and by a recurrent sense of the futility of all human effort. During the year, his daughter loses her newly born son but achieves fame as an actress, and his wife, though an infatuation for the eight-year-old Douglas Bourne. The Bourne has difficulties of their own. Douglas wins a Cambridge scholarship, but his blustering, assertive father is reduced to poverty by a nervous breakdown and later laid low by a stroke. The intelligent but retiring Mrs Bourne is obliged, against habit and inclination, to take command.

These unremarkable doings are given significance by the author's sensitivity and technical skill. It is the latter quality that is less likely to be remarked. With un-

obtrusive art he keeps his story constantly progressing and shifting, bringing each of his major characters in turn to the centre of the narrative. Their fluctuations of mood are caught with great delicacy. Stanley Middleton knows the characteristics strengths and vulnerabilities of different ages, different temperaments. He knows how family affection will involve yet surmount resentment or rivalry. Above all he is able to display the variousness of the ways in which friends can sustain and help one another in times of trouble.

Perhaps the novel is too frequently and explicitly reassuring. The tide is symptomatic. One knows about still waters: shallow they are not. It is no surprise that all Mr Middleton's characters eventually show up well. The optimism is earned by the narrative but tends to engage in hints approachable less subtle than the general run of text. A more fundamental criticism of the novel is that its total effect is too mild. Partly this is a matter of range. Perhaps Mr Middleton has been, after all, a little too selective. It is easy to forget that Mr

Lindsay is the principal of a college, that he lives in a large farmhouse, that he has a married son as well as a daughter. He and his wife are said to make their home "a centre of life for bright youth", but the young people do not materialize: the table-tennis room cleaned in the opening chapter is never used. Thus attenuated, the life of the Lindseys seems blander than it should. There is also a limitation of style. The deliberately simplified narration does not do quite enough work. For example, only Mr Bourne, of all the characters, has an established physical presence. More important, in a novel containing so much conversation is the failure to create personal and contrasting styles of speech. Some of the more elliptical exchanges suggest that Mr Middleton is seeking or hinting more than he has managed to transcribe.

But all this is merely to suggest that a good novel might have been still better. It is a pleasure to read an author who tells a craftsmanlike tale, eschews gimmickry and regards his characters with affection and respect.

Wrapped in celluloid

By Russell Davies

PHILIP OAKES:
A Cast of Thousands
191pp. Gollancz. £4.40.

A film critic, lounging his way through the Cannes film festival, experiences a burning itch in the scrotal area. Alas, it is neither madness, nor the sight of too much flesh, nor even just a hole in his swimming-trunks where the sun peeps through: it is Venereal. "A gift of Venus", breezes the doctor. "You remember Venus?" he adds, the goddess of love. This is a doctor who evidently shares the general opinion of film critics that intelligence, not to mention their morals.

So James Sale, of the Itch, jets back to London, taking with him an inviolable guilt not at all alleviated by his knowledge of his own sexual innocence. At home in Minverland—Sale's name for enlightened suburbia is part of the novel's rather unsatisfactory veneer of film-consciousness—his wife is not pleased to see him return in the

unexpected role of Mr Urethritis; nor is she swayed by the suggestion that the infection may have originated, in some fashion, with her. "Something has been going on in that yeasty little oven of yours to which I am allergic," intones the critic, with a horrible panache that comes over, I suspect, worse than the author intended. "You have such a way with words," comments the spouse, not quite rising to the nauseating occasion. Sale gradually leaves home.

To cut a short story shorter, he takes up with a young photographer, Liz Spanier, and has a fairly miserable good time; and an uneasy moment in the narrative, where his doctor seems as perplexed as Sale over the choice of possible cures, is disguised by the appearance of television comedian Tommy Kidd—a figure belonging to Philip Oakes's past rather than Mr Sale's.

A side from laying ghosts in the author's mind, Kidd's function in the book is to introduce what seems the dangerously fanatic figure of Mrs Kidd: the voluptuous Serena, given to leather outfits and the don't you like my body? style of come-on learnt from lowly grades of fiction than this. The three of them—Liz, Serena and Sale—eventually take off for Tommy Kidd's farmhouse in the Dordogne, where Sale will decide at last whether he prefers life in the vice-free little film life has suddenly cast him in to the old battle with unsatisfactory cast, scenery and dialogue in Minverland.

Starting off in an atmosphere of shame and struggling on through a period of domestic distress, *A Cast of Thousands* never really recovers its morale. It has a depressed air—which does make the marriage break-up unusually involving and pitiful for a while, but at the same time works against Mr Oakes's best efforts to convince us that life among the bangles, bisexual youth on the bohemian fringe holds even the possibility of a future for Sale.

The attempt to weave film-values and Hollywood names into the texture of the narrative does not help here; for they make of Sale a rather wet, indeed fantasy-soaked figure, from whom the reader expects just the kind of downbeat, compromised ending that he gets. Mr Oakes writes too much of the language of film. That Sale should have married Connie because she was a film actress is a rather obvious, unexamined identity. The book's features of lurid sex, film stars and Dorothy McGuire with just a dash of Angie Dickinson is fair enough; but it is too much to expect that we or Sale will sink into the cliché frame of mind as to believe that Minverland "runs sweetly to the rules of two million movies", as the blurb says.

Philip Oakes's account of the press show habits and customs, incidentally, is accurate; "the Statesman spoke to the *Guardian*", as a familiar part of the scenario. So is "the fervent hot-maker who had been known to dash the glass of a woman in front of a crowd". These little touches are enough to make the story seem more like a true one. It is a pity that there was a splendid comedy here, but Mr Oakes has in the mood to write it.

Small cabin passengers

By Roy Foster

NICOLAS FREELING:
Lake Isle
235pp. Heinemann. £3.00.

A new detective story by Nicolas Freeling should be perfectly adapted for a summer weekend; but this one is not. It is a shade too long; the pace drags fatally; and it has pretensions to be more than a detective story, describing itself stringently as "a novel" on the jacket and from time to time airing its ambitions.

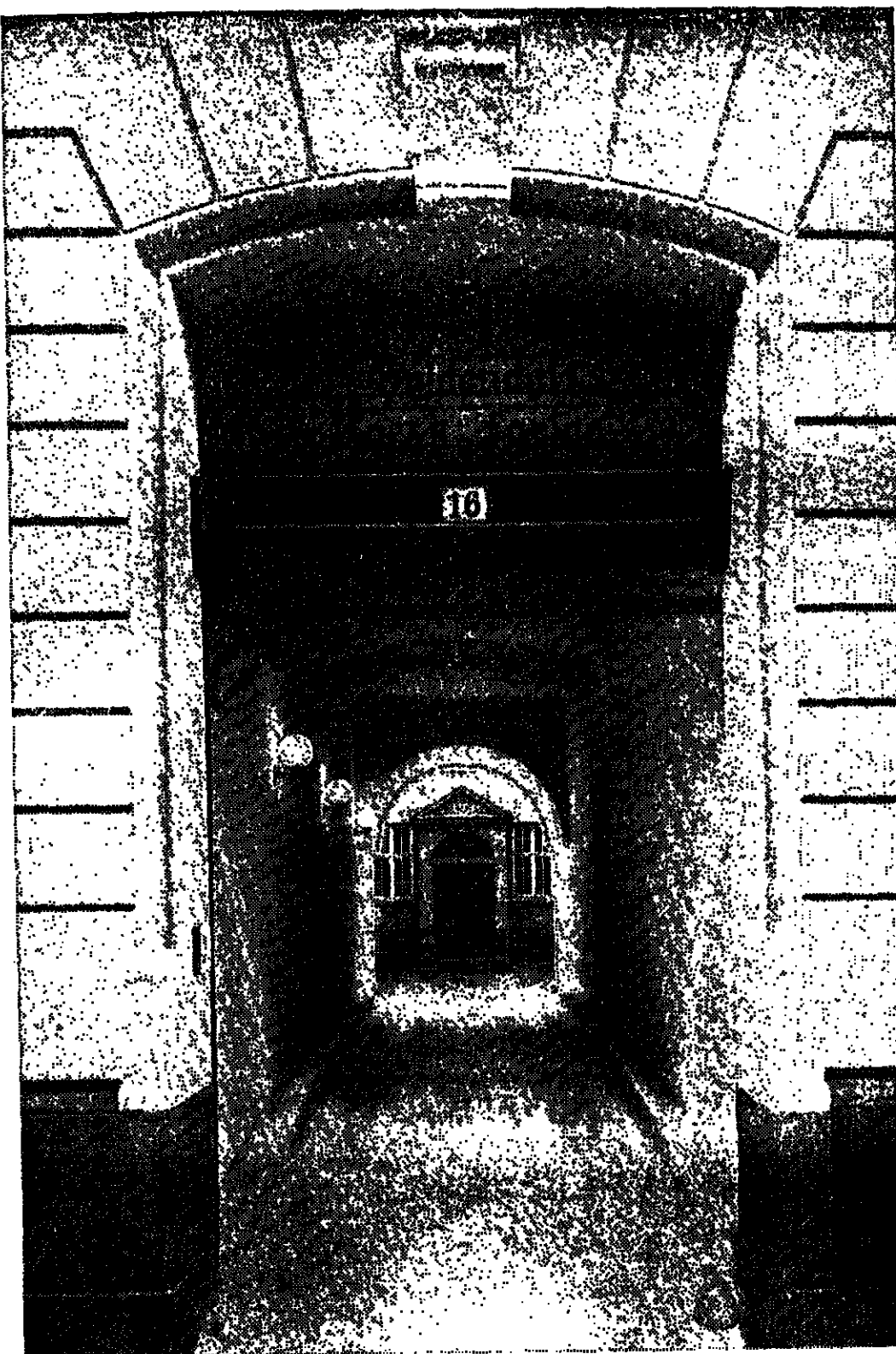
For a writer with as gifted a way with the genre as Mr Freeling, this is a pity. His Inspector Castang, a sensitive French cop with a caustic Czech wife named Vera in the background, was introduced in *Dressing of Diamond* a couple of years ago and is a likeable and convincing presence. Mr Freeling's sense of the bourgeois uncertainties and petty corruptions just below the carefully manicured surface of French middle-class life is unerring. The milieu of Lake Isle, which surveys this territory, could have meant another memorable exercise over that decorous minefield, a cross between *Maigret* and *The Sunday Woman*.

At first, indeed, most of the necessary ingredients seem present. An old woman, a prickly expatriate living in a little country town, is murdered, ostensibly by a chance burglar. But she had been making allegations of undefined dangers; there was friction with her adopted son; her house and garden are valuable enough for a motive to be discernible. But only just; for this is Mr Freeling's strength. There is nothing meretricious about his plots. The irritated and embittered feelings of his country bourgeoisie are light years away from the coldly passionate hatreds of the Mauric country further south; the money at stake is no fortune, but the sort of comfortable competence which relatives count on. And the crime is no less believable for that.

There is, in fact, that is wrong about Mr Freeling's mise-en-scène. A passionate observation has gone into the portraits of the country property-developer, his student daughter, a primly jolky civil servant, and the pompous local notables of the judiciary upon whose weaknesses and dignified airs Castang must shrewdly calculate, if he is to have any chance of pursuing the case his own way.

The lineaments of Souley society are picked out delicately; the town itself, with its Nabob fortifications and its commercial hotel, is solidly built up by Mr Freeling into three dimensions. Even the local women with a heart of gold is acceptable. But verisimilitude falters with the introduction of an emigre Irish artist, named Mlle Aubrie (O'Brien); and not only because her psychologically oriented evidence about the dead Sabine Arthur seems to give Castang more solid leads than we can in all conscience allow him. What really spoils the structure of this almost-admirable detective story is the introduction at the same time of an awkward and overstated parallel between the petty passions of ambition and greed which murdered Mme Arthur, and the similarly obsessive desire for security which Castang has noticed in a completely unrelated Parisian criminal whom he apprehends in a bolt-hole at the beginning of the book.

The message of Mlle Aubrie is that everyone is looking for a "Lake Isle", which Yeatsian reference she graciously explains to Castang. (Does this understandable ignorance he must be blessed with poetic licence, for from her off-hand phrase about bean-rows and bees Castang manages later to muse over "about peace dropping slow" and the rest of it.) There is too much of this kind of thing; one of the chief suspects, a phony Anglo-philie squire, quotes Dickens interminably. Literary baffle and instant philosophizing distances us from Society, and eventually from Castang. What the detective's detachment, instead of being correctly sublimated, it is too far. This is not worthy of Mr Freeling's solidly built substructure or his well established detective. The effect at both levels is to make a good detective story less of a work of art.



A selection of names from this year's list

Theodor Adorno
Lisa Alther
Samuel Beckett
Peter Benchley
Louis Paul Boon
Heinrich Böll
Alejo Carpentier
Raymond Chandler
Robert L. Fish
Frederick Forsyth
Dick Francis
Max Frisch
Nadine Gordimer
Juan Guitisolo
Knut Hamsun
Peter Handke
Thor Heyerdahl
Jack Higgins
Patricia Highsmith
Lev Kopelev
Doris Lessing
Ross Macdonald
Ed McBain
Elsa Morante
V. S. Naipaul
Judith Rossner
Ramón J. Sender
Isaac B. Singer
Albert Speer
Boris Vian
Per Wahlöf
Hillary Waugh
Virginia Woolf
Herman Wouk

GYLDENDAL

Weidenfeld & Nicolson

September Books

The Story of my Life

MOSHE DAYAN

16pp b/w illus £6.95

The Restless Years Diaries 1955-63

CECIL BEATON

12pp b/w illus £4.95

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NORAH LOFTS

£4.95

Breakdown

A Personal Crisis and a Medical Dilemma

STUART SUTHERLAND

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The Greatest Thinkers

The Thirty Minds That Shaped Our
Civilisation

EDWARD DE BONO

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Alone of all Her Sex

The Myth and the Cult
of the Virgin Mary

MARINA WARNER

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The Hebrew Kings

JOAN COMAY

16pp b/w illus £6.00

The House of Windsor

ALISON FLOWDEN

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The Natural History of Trees

HERBERT L. EDLIN

28pp b/w illus 26 line drawings £10.00

In pursuit of first principles

By S. S. Prawer

FRIEDRICH SCHLEGEL:

Kritische Ausgabe seiner Werke
Volume 1: Charakteristiken und
Kritiken II
Edited and introduced by Hans
Eichner
487pp. £12.70.Volume 8: Studien zur Philosophie
und Theologie
Edited and introduced by Ernst
Behler and Ursula Struc-Oppenberg.
640pp. £23.85.
Munich: Schöningh/Zurich: Thomas.

In a passage which has become a classic of Ideologiekritik, Ernst Robert Curtius once surveyed the reasons advanced by earlier professional critics for the distaste with which they so plainly viewed the character and works of Friedrich Schlegel. He was, they complained—and not only that, he was impudent too, for he dared to defend laziness philosophically in an essay entitled "Lob des Müßiggangs". Not content with that, he made public fun of Schiller's poem "Die Glocke", adopted by the German bourgeoisie as a psalm to its most cherished values. He was immoral, too, and not surprisingly, in view of his combination of laziness and impudence; he ran away with a married sister, a Jewess, and had the gall to write a novel in praise of physical love. The catalogue of offences does not end there. He loved good eating and drinking, and became fat in his later years. The process described as *Verfälschung* in order to indicate that a moral as well as a physical process was involved. And, stranger of all: the very people who complained of Schlegel's immorality and impudence held against him (appealing, as often as not, to Goethe's authority) that he and his wife turned plous and converted to Roman Catholicism. All these charges, Curtius concluded, reek of staff-meetings in Wilhelmian schools in which a group of bearded Oberlehrer discuss and deplore the failings of a gifted but obstinate and wayward pupil.

Traditional German dislike of Friedrich Schlegel and all that stood for may help to explain why he had to wait until 1958 for the first volume of a full critical edition; and also, perhaps, why the editor of one of the volumes now under review writes from Toronto and the principal editor of the other from Seattle, Washington. The wait has, however, been richly worth while. Editors and publishers have done Friedrich Schlegel proud: they have cracked the code of his private detective work on anonymous texts, and have arranged familiar and unfamiliar writings in a chronological sequence within the separate volumes, thus enabling us to see not only individual insights but also the development of an astute and lively mind.

There has, it turns out, been a certain amount of oversight by scholars legitimately anxious to assert their view of Schlegel's originality and importance against the traditional view which we have just seen caricatured, not unfairly, by E. R. Curtius. Ernst Behler, in a useful summary of the present state of scholarship which he contributed to his Schlegel volume in the Rowohlts Bildmonographien series, speaks of the "high level of achievement" of the *Wissenschaftliche Gesamtausgabe* of Schlegel's works, but when one actually looks at these contributions, now reprinted in Volume 3 of the *Kritische Ausgabe*, one is struck by the lack of originality of the editor, who has set in the essays he wrote for the *Athenäum*.

Behler's monograph also praises the "profoundity" of his hero's essay on "Nordic" poetry; that essay is found in Volume 3, and it is sense about the Schlegel canon, about the dating of "Oseas" and about the literary value of *Des Knaben Wunderhorn*. However, that lucid and scholarly introduction to Volume 3 is duly circumscribed by valuations, and recognizes Schlegel's not infrequent dips as well as his soaring to the heights of critical understanding.

What is it, then, that makes the consecutive reading of the literary, philosophical and religious essays in these volumes such an exhilarating (as well as occasionally exasperating) experience? The answer may be sought first in the sheer range of Friedrich Schlegel's interests, his successful grappling not only with texts in all the major European languages, but also with Persian and Indian texts from which he selects and translates with sensitivity, intelligence and flair. We are always conscious, however, that we are not here following the capricious wanderings of a literary curiosity; Schlegel constantly seeks to penetrate to underlying principles.

Now, he asks, do the different languages of Europe and Asia hang together? What is the relation of literature and philosophy? What is the difference between the historical approach and that appropriate to philosophy and that appropriate to the arts? How can one write a history of philosophy, or of literature, without either stringing together a series of individual analyses or generalizing individual works out of existence? How can one be a Christian and yet appreciate pagan works, a fervent Roman Catholic and be just to Protestant authors? (Schlegelmacher, one should point out, was sure Schlegel had not duties of a conscientious reviewer? On all these topics Schlegel has much to say that is still pertinent and worth while, and he can say it in a pellucid manner, at once reasoned and poetic, which may seem surprising in a man whose early experiments in mathematical notation of cultural facts only Professor Eichner's expository skill can make comprehensible.

Not only, however, does Friedrich Schlegel penetrate to first principles in his discussion of individual works, figures, periods and trends; he also, constantly, tries to see such works, periods, figures and trends as part of a developing whole. His ultimate subject, never long lost from view, is nothing less than the history of human culture. This makes his task difficult; there is a good deal of literary discussion in Volume 8 (ostensibly devoted to philosophical and religious texts) and a good deal of philosophy in Volume 3 (primarily devoted to literary criticism). On the whole the editors have made the right choices, enabling us to follow clearly the development of Schlegel's literary-critical method in Volume 3, and the development of his philosophical and theological views in Volume 8. How much one gains, for instance, from being able to read Schlegel's early attack on F. L. Stollberg's Catholicizing in close proximity to his later defence, and even eulogy, of the same author!

Here we have, in fact, another reason for the fascination these volumes exert. They enable us to witness, in different yet related realms of thought and feeling, turns out to be more than the development of one exceptional man. We can here see the development of the Romantic movement in Germany, a movement whose very inception is, of course, indelibly associated with Schlegel's name. We are witnessing the response of a whole generation to the successive challenges posed by the French Revolution of 1789, Napoleon's occupation of Germany, and the age of Metternich and the Holy Alliance. We can see the development of the Romantic movement in Germany, a movement whose very inception is, of course, indelibly associated with Schlegel's name. We are witnessing the response of a whole generation to the successive challenges posed by the French Revolution of 1789, Napoleon's occupation of Germany, and the age of Metternich and the Holy Alliance.

No less interesting and significant, however, is the increasing distance that can be observed, in these volumes, between Schlegel and the younger German Romantics and the French. He is decidedly like *Des Knaben Wunderhorn*; he combines patriotic ideals and he remains unimpaired by antisemitism. One of the most interesting features of his thought is his refusal to follow the contemporary fashion in seeing the more liberal and his approach.

What is the enduring value of the Jewish brand of ethical monotheism. In the course of his still interesting discussion of Genesis, Friedrich Schlegel pays eloquent tribute to Herder's essay "Älteste Urkunde des Menschengeschlechts", and it is of course, from Herder that Schlegel's generalism, learnt the necessity of taking a historical view of cultural facts. Not the least virtue of the *Kritische Ausgabe* is that its arrangement constantly forces us to take a historical view of Schlegel himself. This does not mean, simply, following out Schlegel's development and assessing its significance. It also means keeping oneself alive to the links between Schlegel's critical practice and theory and the practice and theory of writers of the past (Lessing, for instance, and Herder, and Kant, and Hamann), writers of his immediate present (Fichte, Schelling, Novalis, August Wilhelm Schlegel, Tieck, . . .) and writers of his generation (Schopenhauer, whose pessimism and whose interpretation of Eastern religions are foreshadowed in at least one passage of *Über die Sprache und Weisheit der Indier*, and Nietzsche, whose aphoristic method, whose very formalism, come to mind again and again as we read our way through these volumes.

Nor are such links only to be sought in German literature and thought—it is gratifying to find Schlegel, for all his hostility to the empirical traditions of British philosophy, deeply indebted to English writings in many fields. *Über die Sprache und Weisheit der Indier*, the longest single piece in these volumes, is a particularly instructive example of international cooperation, involving not only Friedrich Schlegel and August Wilhelm Schlegel but also another of the Schlegel brothers, Karl August, who travelled widely in India before his early death; Antoine-Léonard de Chézy, who directed Friedrich Schlegel's attention to important Sanskrit and Persian manuscripts; and Alexander Hamilton, who taught him the elements of Sanskrit and modern Indian dialects.

The form which the later Friedrich Schlegel found particularly well suited to his way of thinking and exposition was the public lecture or review tutorial. The volumes under review contain material for such lectures and themselves, but not the *Vorlesungen* themselves, which were celebrated of which once achieved wide circulation in Britain through their inclusion in Bohn's Standard Library under the title *Lectures on the History of Literature, Ancient and Modern*.

The subtitle of Volume 3, however, "Charakteristiken und Kritiken", indicates two related modes of approach and formulation which can be discerned in the reviews and occasional pieces that make up the bulk of both volumes. The first of these, *Charakteristik*, has been well described as a "critical essay on a single author or book in which Schlegel applies a vocabulary of criticism that mingles abstract definitions with approximations with impressions and even lyrical passages". From the famous essay on *Wilhelm Meister*, onwards Schlegel again and again proved himself a master of this particular form.

The second term, *Kritik*, indicates a key-concept in German literary and philosophical writings from Lessing to Marx. It combines many meanings: the establishing of accurate texts, the chastising of faults and appreciation of values, the selection and ordering of a canon, the relation of individual works to larger wholes, and even indications of where a healthy literature or a healthy thought should tend—"a *Kritik*", as Schlegel himself has said, "which is not just a commentary on a literature that already exists; it is already completed, has already passed its own but one, rather, which is the organ of a literature yet to be completed, yet to be formed, or even yet to begin". Criticism in this sense not only analyses, not only restores, not only preserves—it also produces and constructs. The essays on Lessing, Fichte, Hegel, Hamann and other literature contained in Volumes 3 and 8 are outstanding examples of Schlegel's ability to unite *Charakteristik* and *Kritik*; they illustrate, at the same time, his constant combination of practical

criticism and literary theory and his ever-present sense of historical development.

For patriotic as well as aesthetic reasons, Friedrich Schlegel came to believe that German texts should be set up in gothic rather than in roman type. The editors of the *Kritische Ausgabe* have wisely disregarded this preference and have had their edition printed in a type which makes it accessible to the large number of readers unused to the curlicues of gothic. They also decided to help such readers further by modernizing Schlegel's spelling when reproducing printed texts, though the old spelling is retained when manuscripts are reproduced. They have not, however, altered Schlegel's punctuation or changed his sound-patterns—even when this meant following the odd transposition which in the first edition of *Über die Sprache und Weisheit der Indier* turned "Shagavalia" into "Shagavalia". Few would want to quarrel with this principle, and no one would withhold applause from the way in which the editors have documented the history and

provenance of the texts they print.

What may be questioned, however, is their decision to preface each volume with a lengthy critical essay (in Volume 8 this is well over 200 pages long and constitutes a history of philosophy in Schlegel's time), while denying their readers the help of occasional explanatory footnotes in the text itself.

I have wickedly tried on some learned German friends the sentence from Volume 3 in which Schlegel attacks the fatalistic doctrine "that everything had to come as it did come" by citing "the philosophy of King Gorboduc which our contemporaries love so much: that that is, is". No one recognized the reference, and all declared that they would have been grateful for an editorial note reading, quite simply: Cf. Twelfth Night, iv. These interested enough to chase this reference up could then have seen for themselves that Schlegel himself had got it wrong; that Feste, in his guise of Sir Topas, attributes this philosophy to "the old hermit of Prague" and not to King Gorboduc, though King Gorboduc's niece is made to act as an audience.

In the case of *Über die Sprache und Weisheit der Indier*, the editors rightly decided not to allow constant cross-references to break up the text of the volume Schlegel himself saw through the press but to print it side by side with the exact manuscript version. The way in which this manuscript version is printed, however, seems in one important respect open to question. The editors fail to distinguish sufficiently between different levels or stages of emendation, where Schlegel writes "der die Kandungan übertrifft" and above that, on a separate line beginning at "übertrifft", the words "frommes Haupt", the text we are given reads, nonsensically, "der die Kandungan übertrifft frommes Haupt".

These are small blemishes, however, in an edition which makes available, at long last, the complete works of a man whom René Wellek—after all due reservations—has rightly called "one of the greatest critics of history".

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It more coincidence that the spotlight nowadays is on Vico's attempt to give rhetoric a universal meaning and practical importance by way of a history without names which was also a "sort of diagnostic art"? Vico, after all, was a professor of rhetoric who wanted a more important and prestigious chair. One cannot help noticing (and it is this sort of thing that makes the historian of ideas sceptical) how many of the contributors to this collection are agreed that what is "wrong with Western civilization" is not (as was the cry not so long ago) the "flight from reason" but an overdose of "reason". Hence, for example, interest in Vico's theory of education.) Vico, thus once more, and perhaps more resoundingly than ever before, comes into his own as the great enemy of Cartesianism.

Nearly all these studies pay homage, more or less directly, and with more or less technical and historical precision—ranging from the impressionism of Stuart Hampshire's essay on Joyce to the technical jargon of tropes—on the importance of Vico for the science of rhetoric. In Professor Grassi's version of the story, Marx, inspired by Feuerbach, destroyed German Idealism just as the Renaissance rhetoricians destroyed scholastic logic. Marx's negation of the notion of being of course on a higher plane, and Vico, the culmination of Italian humanism, anticipated Marx by seeing the essence of man in history as labour, etc.

However, the historian of ideas is in no position to refuse aid from any quarter, however "unhistorical". The more searchlights that play, and the more the opposing points of view, the better. In this book many searchlights do play, some of them brilliantly. One's enjoyment of the spectacle, however, is tempered by the presence of an underlying harmony, or at least a recurring leit-motiv: the claim to know a whole civilization and what it needs.

Together with its predecessor, which dealt with *Neue Gedichte* Part I, Brigitte L. Bradley's *Rainer Maria Rilke's 'Der Neuen Gedichte erster Teil'* (266pp, Borne and Munich: Francke, Swfr 45) constitutes a useful companion to one of Rilke's greatest collections of verse. The book explains, allusions and obscure words, carefully compares Rilke's biblical and historical poems with their sources, describes paintings which Rilke refers to with varying degrees of obliquity, cites letters that have a bearing on *Neue Gedichte*, discusses the poet's relation to Bauhauser, Rodin and Cézanne, and describes Rilke's metres, rhythms and images. Some of the stylistic and structural analyses are needlessly obscure (Professor Bradley herself is clearly not a notable stylist), and the back of the plates and other illustrations makes the descriptions of works of art less telling than they might be, and ideally should be; but this book may be safely recommended to anyone who seeks to gain a fuller understanding of Rilke's development and achievement. Even those whose interpretations and evaluations differ from Professor Bradley's will be helped by her patient exposition and will be glad to have such an intelligent and knowledgeable opponent to argue with.

Connections and improvisations

By Duncan Forbes

GIORGIO TAGLIACCOZZO and DONALD PHILLIP VERENE (Editors):

Giambattista Vico's Science of Humanity
496pp. Johns Hopkins University Press. £11.55.

This sequel to *Giambattista Vico: An International Symposium* (1969) is a collection of twenty-eight essays grouped in five sections according to topic. There is an excellent index and an exhaustive list of critical writings on Vico in English. In such a varied collection by so many different kinds of scholars there is bound to be a great deal of illumination, as well as some obfuscation; both of which should stimulate thinking about how the history of ideas should be done as well as about Vico.

Historians are unlikely to appreciate the view of Vico as the "great neglected thinker relevant today" which the editors seem anxious to establish. The preface emphasizes the "visibility" of Vico's ideas, and his "bearing on contemporary problems", and it is surely not without design that the book concludes with "Vico and Praxis" and the first translation into English of Vico's *Pratica* (with an excellent introduction). But the comparisons and connections which are made with structuralism, with Piaget's genetic epistemology and so on, may do more to mislead than to enlighten. The history of ideas is liable otherwise to miss; he can then look hard at these same aspects in his own way, making the necessary adjustments for context.

Even academic exercises of the "Vico and Kant", "Vico and Wittgenstein", "Vico and you-name-it" type (the art of improvisation may be dead in professional music-making but it lives on in this kind of intellectual "history") may act as signposts.

It is, the less obviously, a slightly "comparative" and "confusing" such as those between Vico and say, Hobbes or Spinoza which are more dangerous and dubious because they are not meant to be ladders down into the well of history but the well itself, and they leave the impression that intellectual historians are sometimes too confident that they have reached the life-giving waters and know what they are doing.

Vico is a thinker studied not only by experts in the minutiae of his thought and its Neapolitan background (mostly Italians) but by experts on practically everything else in the "science of humanity" as well by "brilliant" and "flecting on the 'human condition'".

One has something like the division between philology and "philosophy" deplored by Vico himself: the "philosophers" do not really know their thinkers properly, sometimes do not even know enough to know that they do not know them, and may then proceed to construct theses on the basis of

a "history of ideas" which the historian or "philologist" cannot accept: the latter's more rigorous attempt to understand past thinkers is a history without names which undermines faith in such bold schemes and patterns.

The contributors to this new collection would perhaps agree with Vico that this sort of division is a bad thing; a "breach" which should be "healed". This is not self-evident, but the question is: how does this attitude affect the interpretation of Vico? The answer must surely be that it affects it adversely in so far as one powerful searchlight—the sceptical one—is not playing and probing. All the contributors are in their various ways like those who take issue with his influence and inspiration as unquestionably a good thing. The working model that one meets again and again is a contrast between "Victimism" and "Cartesianism" which tends to be misleadingly dark and who *reductio ad absurdum* is seen in Professor Grassi's quasi-dialectical Punch and Judy show.

What a sceptic might probe, for a start, is Vico's attempt to reform contemporary natural jurisprudence, the *diritto universale*. One would like to see someone take long, hard look at Vico from within the main line of the modern school of natural law, that is from the point of view of a really comprehensive and sympathetic study of Vico's thought and their exceedingly numerous followers. Practically everyone who studies Vico operates with a stereotyped idea of these thinkers and seems to take it for granted that his reaction to them, though it had no immediate effect, was an "advance" in the right direction. We are never given the other side of the story; in fact admiration for Vico as a pioneer of *Historicism* has surely helped to block a really sympathetic and detailed study of these "naturalists".

Supposing one began from the view that Vico's attempt to refashion natural law was wrong, was a cranky misdirection of energy which nevertheless led him to anticipate modern anthropological, psychological, and linguistic searches, but also to encourage an exceedingly dubious confidence of some modern intellectuals that they know what is wrong with civilization; then, one might be led to study Vico in a new and possibly more historical light. I put this forward, as an admirer of Vico, solely as a working hypothesis to help in the interpretation of an exceedingly difficult thinker.

As it happens, there is one constantly recurring theme in this collection which is rewarding from the historical point of view, in so far as it is a history of ideas. It is given more obviously a "historical" fossil than "Vico and jurisprudence" and "Sir Herbert Butterfield has recently reminded us that the safest way to begin the study of history is to regard it as a collection of fossils. But we are directed to look for certain fossils rather than others by particular 'needs' and 'prepossessions': in this case, an intellectual climate which includes but extends far beyond the technical domain of modern linguistic philosophy. It

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By Gabriele Annan

PHILIPPE JULIAN and JOHN PHILLIPS: Violet Trefusis

244pp. Hamish Hamilton. £5.75.

Violet Trefusis—like Webster in Gertrude Stein's *Wedding Bouquet*—was a name that was spoken. It was spoken even before Nigel Nicolson published *Portrait of a Marriage* in which its bearer appears as the great love of his mother's life. That was in 1973, the year after Violet Trefusis died, and naturally many people who knew her well are still alive. But to others she belonged to a band of hostesses, beauties, eccentricities, *grandes amoureuces*, and patronesses of art and literature who people the diaries and memoirs written in two capitals over the past sixty years or so: the Princess de Polignac, Iris Tree, Sibyl Colefax, Nancy Cunard (or was it Emorad?), Marie-Laure de Noailles, Daisy Fel-lows; names that to the uninitiated run into an idiosyncratic blur. So there is something to be said for nothing one out of this cloud of butterflies and pinning it down. Ottoline Morrell has just had this operation performed here for the second time: for Violet Trefusis it is the first, though she wrote an autobiography—*Don't Look Round*—in 1952.

Violet Keppel was born in 1894, the daughter of Edward VII's famous mistress, whom Queen Alexandra herself admitted to his deathbed. However, it was unlikely that she was George Keppel's daughter, Violet was certainly not the king's—though in later years she sometimes hinted that she might be—and claimed third place in the succession to the throne. She adored her mother, and her childhood, spent in London, France, Italy, and grand Scottish castles was romantic and luxurious. Philippe Julian thinks that she never out-grew its glamour, (but no one gets

over whatever childhood they have) and that it was responsible for her later fantasies, pretensions, and eccentricities. She appreciated it at the time: "De Madame Keppel je suis la fille, je suis la fille", she wrote in the *Journal de Madame Angot* (sic) as she and her mother were ushered out of Worth's salon after a fitting.

She was given to chanting. In *Don't Look Round* she tells how, as a child, she sang "Who's Afraid of the Guépéou, Guépéou, Guépéou" to the tune of "Big Bad Wolf". Shortly afterwards she called on Mussolini and after he had picked up the contents of her handbag which had emptied itself under his notoriously gigantic desk, she gave him a rundown on the French national character: "France is a wayward, fickle country, hard to handle—a blond mare. She must be given her head. She gallops along her mad course, and generally stops of her own accord."

She might have been describing herself and the course of her own life. But she really did love France, and made herself bilingual from an early age out of intoxication with the language. Her teenage correspondence with Vita Sackville-West (long before their affair) is in the lushest French prose. Later she wrote novels in French as well as English, and one of the endearing things that comes across about her is the zest with which she enjoyed the extra dimension of an extra language.

The famous scandal of her affair with Vita Sackville-West occupied the years from 1918-21, during which time she also married Denis Trefusis. He died in 1929, after ten years of a marriage more *blanc* than not. After his death she lived in France until the war, and after that commuted between an eighteenth-century apartment in the rue du Cherche-Midi, now the property of Andy Warhol, and two exceptionally beautiful houses, a villa near Florence and a château near Paris. She did not remarry but went on for a series of love affairs and "flâncés" (platonic? Imagin-

ary? real?) until the mid-1950s; then, Philippe Julian writes, "Violet's flâncés were replaced by a succession of 'nephews'. I was one of the first: in favour and out, then in again."

He writes as a nephew, loyal and loving, his eye not on a PhD or chair, and hardly even on the book buying public. His book seems very much an apology, getting more and more apologetic as it goes on. It seems that if *à la dévotion*, as his subject might have said, "Violet was a law unto herself," Harold Acton wrote in his life of Nancy Mitford, "perhaps the most selfless woman I have ever known, so self-fish and inconsiderate that she became a joke, except to a tiny clique of blind adulators . . . her writing was no more than an exhibitionist exercise." As for Philippe Julian: "It is fitting that (the) author of the *Snobs* (sic) should write the biography of this super-snob for whom literature was a mere hobby." According to Nancy Mitford, Violet described herself in a thumbnail sketch for the *Figaro Littéraire* as "une fille avec la cour d'Angleterre. L'égérie de Philippe Julian." Well, "eine Hand wäscht die andere," as the German proverb goes, and washing is nicer than biling.

Even Philippe Julian tactfully admits that in her old age Violet Trefusis was something of a *monstrum sacré*, with the accent on

the *monstre*. But he sets out "to refurbish the image of the real Violet Trefusis"—in her youth a passionate and unconventional lover of beauty and a rebel against the society in which, later, she clung with a tenacity and single-mindedness out of all proportion to its importance and staying-power. He puts her among "that handful of English authors who have written so delightfully in French": Anthony Hamilton, Beckford, Wilde, Pirandello; not a very extravagant claim if you take only the French works of these writers. More boldly he declares that she "will finally find her place among the great writers of love letters." Well, not with Keats, perhaps, but she could take on the Portuguese Nuno: her letters to Vita Sackville-West are powerful, perceptive, and *délicieuses* in spite of their pseudo-romantic trappings. The selection here does not coincide completely with Nigel Nicolson's, but adds nothing new to the picture.

However, John Phillips, "Violet's literary executor and faithful friend during the last fifteen years of her life," found some new material among her papers, and that is the *raison d'être* of this book. There is a French sequel to her autobiography and letters from Vita Sackville-West written between 1940-50. "In one of the earliest Vita says: 'You are an exploded bomb to me. I don't want you to explode. I don't want you

to disrupt my life.' And in 1941, I don't want to get involved with you again. I really dislike the complications and intrigues of your life enticements. They bore me. I loved you and shall always love you, but I could never be bothered with all your mazes and labyrinth of life."

I don't want to fall in love with you all over again. . . . Two Violet. What a beautiful John Phillips summing up. Tragically in his two-and-a-half-page introduction to the letter section, Violet's passion for Vita . . . did destroy her. In a sense, it did destroy her: the young Violet whose idealism burned claim if you take only the French works of these writers. More boldly he declares that she "will finally find her place among the great writers of love letters." Well, not with Keats, perhaps, but she could take on the Portuguese Nuno: her letters to Vita Sackville-West are powerful, perceptive, and *délicieuses* in spite of their pseudo-romantic trappings. The selection here does not coincide completely with Nigel Nicolson's, but adds nothing new to the picture.

It is a story of deterioration, unfortunately the writing deteriorates along with it. The letter chapters, based on *Don't Look Round* and the Sackville-West correspondence, are the best. After the Jennifer, of the Diary, gets hold of the pen: "Other composers were regular guests: Georges Auric (who has beautiful wife Nora) and Violet close friend Henri Sauguet, who lively presence could be depended upon to thaw the most icebound of luncheon parties."

"Perhaps this work will be called 'trivial', says Philippe Julian in his introduction. He is right to be appreciative, but the fault lies not in the letters, in prejudice against the subject because she was aristocratic and rich. Her letters show, *Violet* letters show, Virginia Woolf's portrait of Violet as the Russian princess in *Orlando* shows that she was witty, witty, and dazzling, intelligent, witty, and amazingly seductive creature. Philippe Julian did not, of course, know her until she was well into her middle age, and, as his collaborator recognizes, something of a burnt-out case. But although he is not a professional biographer, he does not like his character, "I don't like his character, but I admire his faults" (in instance) he does not convey the fascination that must have continued even after the looks of deep feeling had departed and a manic eccentricity had taken command.

Simple Poem

I shall make it simple so you understand.
Making it simple will make it clear for me.
When you have read it, take me by the hand
As children do, loving simplicity.

This is the simple poem I have made.
Tell me you understand. But when you do
Don't ask me in return if I have said
All that I meant, or whether it is true.

Anthony Thwaite

The President at table

By Douglas Johnson

YVAN AUDOARD:

Dinner avec Giscard
180pp. Paris: Plon. 32 fr.

One of the more daunting characteristics of the Fifth Republic today is the danger to which the ordinary citizen is exposed of having to have a meal with the president. The President should have chosen to visit them, since he must surely know that they are not really married. "Il m'intéresse, ce mec," the comment of his son, who is an *agitateur*. And so the evening takes place, with the whole staff entertaining the President. The only outsider present is Cléo, who is reputed to belong to a very special female category and is invited in order to prevent their being thirteen at table. (She wears, "exactly" the identical dress to one that Anne-Aymone Giscard d'Estaing is known to possess, and is disappointed that the President should be there without his wife.)

The account of the evening is amusing enough. The President has carefully studied the dossier of all those present, and he displays his knowledge of who they are. But he gets mixed up with the two aspiring politicians, thanking the Minister and congratulating the Giscardian on the efficacy of his attacks on the regime. The unshakable fluency which distinguishes the President is neatly pastiched, as is his ability to make long and supposedly spontaneous quotations "à la mémoire et fidele". He hesitates, when about to embark on a lengthy extract from Giraudoux: "à la fin", cries the fervent Giscardian, his ostentatious modesty and his constant refusal to be flattered by the most biting criticism (although a slight quivering of a nostril, instantly suppressed, betrays a momentary irritation). At the end of the evening he firmly takes Cléo home with him (although he quickly learns that she had quickly released her, his gesture being interpreted as a compliment).

Yvan Audoard's book imagines an evening with the President as a self-invited guest. The narrator, who had earlier been a professional forecaster of racing results (the *tiercé*), has become the director of a firm which specialises in predicting what opinion will be six months

in advance. He suddenly receives a letter which tells him that the President is pleased to accept his invitation to dinner, an invitation which he has no recollection of ever having sent. He consults his staff and much to his surprise they all urge him to go ahead with the dinner. Their reasons are different. "Accepte, eh con", says the chauffeur, who is communist. His wife is favourably impressed that the President should have chosen to visit them, since he must surely know that they are not really married. "Il m'intéresse, ce mec," the comment of his son, who is an *agitateur*. And so the evening takes place, with the whole staff entertaining the President. The only outsider present is Cléo, who is reputed to belong to a very special female category and is invited in order to prevent their being thirteen at table. (She wears, "exactly" the identical dress to one that Anne-Aymone Giscard d'Estaing is known to possess, and is disappointed that the President should be there without his wife.)

Humour and irony apart, this is also an essay on *Giscardisme*. M. Audoard seeks to follow in the tradition of those other *giscardologues* who have attempted to analyse the complex personality of the President, and it is by this original method that he demonstrates the essence of the man. Giscard's monologue never falters, as the *cassette* follows the *chaises*, the *dépense* accompanies the *recueillement*, the Calvados concludes the Calvados. His audience is startled and shocked by the avowals, confessions, trivialities and paradoxes to which they are treated. They hear him claim, as his master in politics, "le petit père Quéquille", the Prime Minister of the Fourth Republic who preached *immobilité*, and hear him state that it does not matter what he says or what he does, the French public will think of him as they choose to think of him. But as he continues to speak and to hold their attention, the narrator begins to wonder whether Giscard really exists, and whether he is both principles and role, and whether he is not speaking to convince himself rather than those to whom he is talking. And he comes to the conclusion that here is a man who has succeeded in everything, and who now from the heights of his success, permits himself the message, "Je vous ennuie".

"Triste comme la gloire", as Napoleon used to say: "triste comme la réussite" would seem to be the words that M. Audoard puts into the mouth of Giscard d'Estaing. It will be objected that this analysis has little political significance, and it has to be noticed that when Giscard is asked if, at least, he is still *Giscardien*, he replies, "Oui mais . . .". There is only one political lesson to be learnt from this sketch piece of writing, and that is that if present matters continue, whoever is to be president of the Fifth Republic will have to be adept at eating, drinking and talking, all at the same time.

Grailstorm

PIERRE-JEAN REMY:
La figure dans la pierre
255pp. Paris: Gallimard. 35 fr.

An architect is invited to stay at a converted monastery in southern France. The owner, David Berger, is an aging writer, who wants his property redesigned to express the ideas he can no longer put into words. But all is not quite what it seems. The monastery is a literary as much as an architectural structure and it is no accident that Pierre-Jean Remy has chosen to attribute it to the twelfth century. Berger, like the Fisher King in Chrétien de Troyes' *Conte du Graal*, is an invalid, physically and spiritually diseased, the perfectly square room in which he first meets the architect is suspiciously like the chamber "autant longue comme large" where, in a crucial episode in Chrétien's romance, Perceval is received by his mysterious host and witnesses the procession of the Grail.

Apparently unacquainted with the *matière de Bretagne*, the architect does not notice that he is being incorporated into a myth and that the commission to redesign Berger's property is only a groundball. It eventually becomes clear that his task is not only to create a setting for the writer's idea, but also to provide the action. Cured by the act of creation, Berger is regaining strength and at the same time supplanting the architect's will to resist his machinations. The plot which at last emerges involves a murder and some shady characters from the Marseilles underworld.

This is a multi-story novel, elevated principally to the glory of its own creation. It would remain an empty monument if it was supported only by the weight of Remy's irony. But it has other strengths, too. The intrigue which Berger leads his visitor on also works on the reader.

Robin Buss

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Harry Austryn Wolfson
This collection of essays is Mr. Wolfson's own: he corrected them prior to his death in September 1974. The emphasis in this volume is on medieval Jewish thought and on the influence of Jewish thought on Christian thought. It includes a discussion of Maimonides and Judah Halevi; studies in Crescas and Saadia; essays on the plurality of worlds in Jewish sources and on the origin of matter in medieval Jewish philosophy.
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Doi Takeo
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An analysis of 10 works by the Japanese novelist Natsume Soseki (1897-1916) by one of Japan's most distinguished psychologists, this is one of the few pieces of literary criticism ever translated from the Japanese. It will introduce the reader to these novels and is also a penetrating account of the universal problems faced by individuals coping with a rapidly modernizing society. *Harvard East Asian Monographs*.
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Expected October, £8.20

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The Golden Dawn and the Great Memory

By J. S. Atherton

GEORGE MILLS HARPER:
Yeats and the Occult
322pp. Macmillan. £10.

Yeats and the Occult is the second volume in the Yeats Studies series, a series designed to publish the hitherto unpublished works of Yeats and his family. A large body of this series, for Yeats, we are told, was anxious not to destroy anything which might illuminate his life and art. Although inferior to his published work, it is useful as an aid to understanding it, especially when edited as carefully as in this book.

Its origin appears to have been an invitation by Yeats's son, Senator Michael D. Yeats, to Kathleen Raine and George Mills Harper to examine "the extensive mass of largely unexplored and unpublished papers" classified by Senator Yeats as "occult". After preparing a "partial descriptive catalogue", Kathleen Raine withdrew from the project to publish, but has contributed an essay and, says Professor Harper, been constantly helpful with advice.

In the first chapter G. M. Harper gives a general description of the collection. There are notebooks about the Golden Dawn and other occult societies Yeats joined, an "enormous and bewildering mass" of papers, beginning on November 5, 1917, concerned with the writing of *A Vision*, accounts of investigations of spiritualist mediums—particularly a "Preliminary Examination of the Script of [Elizabeth] R. Radcliffe". There are letters from E.R. and her sister, of which Professor Harper writes disarmingly: "Unfortunately the letters are not very exciting"; a typescript by the Rosicrucian W. Stanton Moses which is said to be "long, rambling, often tedious"; and many other documents awaiting publication. But it seems to me that this volume will provide all that most readers will want to know about Yeats's occult manuscripts.

It is evident from the frequent references between chapters, and the virtual absence of overlapping and repetition, that the contributors have been keen in touch with each other while the work proceeded. The book is admirably organized; before the chapters dealing with the manuscripts there are introductory chapters explaining the background. William M. Murphy, who is writing a life of Yeats's father, tells us how Yeats's father claimed to have "abolished religion" for his son. He hated "mysticism"—by which he meant an active search for occult things—while accepting "psychics"—the term he used for his daughter Lily's dreams and visions. Her dreams were the source for lines in Yeats's poetry such as:

At all these death-beds women heard
A visionary white sea-bird.

But J. B. Yeats "feared that his son's mysticism might weaken his horoscope-casting and other occult studies"; and all the family believed that the Pollocks had more second sight than most people.

A chapter by James Olney, who is preparing a book on Yeats and Jung, summarizes the similarities between Yeats's studies of magic and Jung's of alchemy, both going back through Plotinus, Plato and the pre-Socratics, and finding the same truth, although one called it *anima mundi* and the other the collective unconscious. A chapter by W. H. O'Donnell, who has edited Yeats's difficult novel about a would-be adept, *The Spackled Bird*, writes on his own progress as a would-be adept. Both writers give many references to Yeats's poetry and prose to elucidate their topics.

Kathleen Raine's essay rebukes those critics who have scorned Yeats's concern with the occult, affirming that this aspect of his writing lays the foundation for his knowledge of the new age. She sees his researches into magic, fairies, spiritualism, the No drama, astro-

logy and the rest as unified by his studies of Blake, Swedenborg, Plotinus's fourth Ennead and Porphyry's *De Antro Nympharum*; and his *main motive* as "Great Memory" as Swedenborg's "the Grand Man" and Jung's collective unconscious. One might add to these Emerson's "Over-Soul"—"that unity within which each man's particular being is contained and made one with all others" or the less fashionable Teilhard de Chardin's noosphere. The existence of all these proves Kathleen Raine's contention that Yeats's "Great Memory" is an idea constantly being rediscovered. Whether it is true or not is another question; James Joyce certainly believed it. An important key to his *Finnegans Wake* is given in Kathleen Raine's remark that "[Yeats] believed our dreams to be regions through which winter the dead and their memories and fantasies".

To complete the background material Arnold Goldman contributes a lucid account of Yeats and spiritualism, pointing out the way an error in Joseph Hone's *W. B. Yeats* by showing that the material who impressed Yeats in America was Mrs. Soule, known as "Mrs. Chénopodium". He then goes on to describe some of the unpublished manuscripts, particularly Yeats's notes on "Leo Africanus" (the spirit claiming to be Yeats's anti-self) and the spirit Goldman manages to retain his lucidity while detailing the early experiences of spiritualism, giving references to relevant passages both in Yeats's poems and *A Vision* and in previous critical accounts of these.

The next chapter, by the editor and John S. Kelly, gives the full text of Yeats's "Preliminary Examination" of Elizabeth Radcliffe's script with enough additional information and comment for the reader to decide—according to his first thoughts—why Yeats writing lays the foundation for his knowledge of the new age. She sees his researches into magic, fairies, spiritualism, the No drama, astro-

logy and the rest as unified by his studies of Blake, Swedenborg, Plotinus's fourth Ennead and Porphyry's *De Antro Nympharum*; and his *main motive* as "Great Memory" as Swedenborg's "the Grand Man" and Jung's collective unconscious. One might add to these Emerson's "Over-Soul"—"that unity within which each man's particular being is contained and made one with all others" or the less fashionable Teilhard de Chardin's noosphere. The existence of all these proves Kathleen Raine's contention that Yeats's "Great Memory" is an idea constantly being rediscovered. Whether it is true or not is another question; James Joyce certainly believed it. An important key to his *Finnegans Wake* is given in Kathleen Raine's remark that "[Yeats] believed our dreams to be regions through which winter the dead and their memories and fantasies".

Two more works Yeats had discarded, both by "Michael Robartes" and intended for different editions of *A Vision*, are described by W. K. Hood; similar material is described and commented upon by M. J. Stedman. Warwick Gould, in perhaps the most informative chapter in a book crammed with new material, suggests sources for "Owen Aherne". In addition to the expected Lionel Johnson who "comes first to mind", we are told of John Aherne, a spy

Blithe spirits

D. SCOTT ROGE:

Phantoms
214pp. Newton Abbot: David and Charles. £3.95.

PETER BLYTHE:

Self-Hypnosis
Its Potential and Practice
174pp. Arthur Barker. £3.50.

Among his phantoms D. Scott Roge includes not only things seen—flashes, apparitions, full-length human figures, faces flitting in the wind or reflected from polished surfaces—but also inexplicable sounds and tastes, sensations of intense pain, what are called out-of-the-body experiences, the unaccountable movement of solid objects and the "voices" tape-recorded by Jurgenson and Raudive. It makes good, if rather rushed, reading.

Wolfe Tone rejected as revolutionary and who died as a traitor in Napoleon's Irish Legion. Dr Maurice Aherne of the who was once concerned with the manuscript of Joachim de... in the Bibliothèque Mazarienne... chapter by Laurence W. Fre... on S. L. MacGregor Mathers... "man of learning" who... the standards of a scholar... like the rest of this book... evidence of original research... patient interviewing of... witnesses.

An interesting little account of Yeats and Mr Watkins... shop by the recently retired... Watkins of Cecil's Court, an... analysis of a Yeats poem and... Preliminary Note on the... *A Vision* complete the book... sidering the density of much... material and the variety of... facts treated, the lack of an... is most regrettable. A bibliog... of this numerous and often... books cited would also have... to the value of the work... be hoped that both will be... to the second edition of what... become a standard work on it.

It is possible to feel that... is being walked giddily... macabre fancy-dress ball... ferences, however, are... skimped.

Peter Blythe writes with... depth nor with clarity. He... on various fascinating subjects... is at no pains to clarify his... "Self-hypnosis", for instance, to... indicate the techniques either... relaxation or auto-suggestion... are correctly said to have... dangers. It is therefore... minded that they should be... and practised by going to... conducted by a hypnotist... with Freudian theory. Much... space, however, is devoted... methods and problems of this... minister figure, whose patient... he set "writing in agony... floor", than to the patients... selves.

Rendé Hayne

Too too solid flesh

By Richard Mayne

CHARLES HIGHAM:

Charles Laughton
239pp. W. H. Allen. £4.95.

"Listen here, Mr Christian!" That stinging, windswept English voice—Captain Bligh in *Mutiny on the Bounty*—is what most people probably remember about the late Charles Laughton. That, or a gross Henry VIII devouring a chicken leg in a way that shocked daintier eaters in 1933. Later film buffs may honour him for the one picture he directed, *Night of the Hunter* (1955); but otherwise he seems at first sight a remote figure now, large, ugly, clumsy-looking, an English Emil Jannings or Michel Simon, framed in the vista of their epoch—too distant to seem relevant, too recent to be antique.

Charles Higham's biography partly makes up our memories' gaps. Its front cover, by Hollyhead, hardly helps—a puce balloon of a caricatured face with sickly eyes and ruby vulva for a mouth: it seems the worst of kitsch 1930s nostalgia. Inside, the pictures are more revealing: Charles aged five, a breathless little boy in a sailor suit, a young man in tight, unsuitable army uniform; in some of his roles; off-stage with a camera crew; in fine, sleeping pose, drawn by his wife Elsa Lanchester; as King Lear, with the beard grown for that production; and finally a studio portrait, plump and relaxed, oddly boyish despite the size of him, and yet with a knowing glint.

That glint was important. As is now widely known, and as this book states in some detail, Charles Laughton was a homosexual, and

ashamed of the fact for most of his life. For the first year of his marriage, Elsa Lanchester knew nothing about his escapades. Then, one night, scoldingly, the truth had to come out.

Elsa could have burst into tears, collapsed or even struck Charles. But instead, her compassion fighting her despair, she simply said all she could say in the circumstances: "It's perfectly all right. It doesn't matter. I understand." Later, she was psychosomatically deaf for a week. But they stayed together, although towards the end they seem to have led more separate lives. They loved their homes, their pictures, walks and wild flowers; and if that seems a frail basis for a marriage, it gave them both something of deep value. "I am still angry," says Elsa Lanchester in her introduction, "that Charles died."

She emerges, in the background of this book, as a considerable person. The temptation is to make her his heroine—Martha to the errant Charles. That would be false to reality: she sparkles with life and talent; she had affairs of her own. And Charles, too, was no less a victim of his own tortured sexual nature. Ugliness, fairness, weight to carry around: the handicaps are many. Despairing, as an adolescent, of matching your friends' adventures with girls, what more natural than turning to boys, whom you can attract in tight, unsuitable army uniform; in some of his roles; off-stage with a camera crew; in fine, sleeping pose, drawn by his wife Elsa Lanchester; as King Lear, with the beard grown for that production; and finally a studio portrait, plump and relaxed, oddly boyish despite the size of him, and yet with a knowing glint.

That glint was important. As is now widely known, and as this book states in some detail, Charles Laughton was a homosexual, and

more creepy, because we can feel our worst selves in them, as he did too. This, I think, is what makes *The Night of the Hunter* so remarkable a film of fright and pursuit in the timelessness of childish nightmare, where the preacher is not to be trusted, and the adult world seems mad.

Mr Higham delves less deeply into these matters than one might have hoped; but at least his book provides us with mining equipment. It tells some good stories. William Dieterle yelling in imperfect English for "two hundred monkeys on ze set tomorrow morning"—and getting baboons etc, when all he'd wanted was monks; Carole Lombard asking her maid for her false bosom: "Buckler, bring me my breasts, will yah"; Charles Laughton working with Norman Mailer, asking him to draw the characters in *The Naked and the Dead*. Mailer said he was no graphic artist. "Non-sense, Master of Stories," Laughton said he could draw. And he did.

For the most part, however, the book seldom rises above superior showbiz biography. A few moments of insight stand out, including Laughton's work with Christopher Isherwood on his plans for King Lear, who in his view did not go mad in the course of the action, but instead became sane. There are the stories about producers and actors and costs and male companions, one catches glimpses of a sensitive, intelligent, gullible man who was also a natural actor. But behind the buzz and chatter are the mask of fear, and a hard to discern the true grand Charles as it was to know Charles de Gaulle. "You're a famous actor, aren't you?" asked a fellow-passenger once. "Yes," said Charles. Then the passenger's wife piped up, "But what do you do in real life, Mr Laughton?" The question remains.

The master groover

By William Mayne

JERROLD NORTHROP MOORE:
A Voice in Time
The Gramophone of Fred Gaisberg
1873-1951
248pp. Hamish Hamilton. £5.50.

For those of us who can remember their grandfathers delicately dusting the wax cylinder with a feather brush, and experienced the subsequent magic of hearing the talking machine "announce" "Edison Ball Record", Jerrold Northrop Moore's biography of Fred Gaisberg has a nostalgic charm. Its interest is much wider than that, however. Gaisberg, whose life-work in gramophone recording began even earlier than these childhood memories, died in 1951 with electrical records, vinyl discs, long-playing records, and high-fidelity fully established.

He was born in Washington DC in 1873. The original phonograph was invented to record speech as an aid to stenographers. While he was at school the Columbia Phonograph Company decided to experiment with music. They needed someone to play the piano loudly as an accompanist. At sixteen he was hired as "Professor Gaisberg". The phonographs could hardly have been more primitive. The wax cylinder had to be cranked by hand, both for recording and reproducing. Any untidiness in turning the handle during either operation spoiled the pitch. But a small number of young inventors and commercial developers were probing to see if something could be made of this new form of entertainment.

A Voice in Time has the fourfold interest of their relationships and fortunes, of the easily understood mechanical developments that within their lifetimes brought the hi-fi of today, the hunt in the early years for materials and performers, and the intimate stories of the famous—Paderewski, Chaliapin, Caruso, Patti, Tetrazzini, Molde, among many others—to whose complicity Gaisberg's later life was wholly devoted.

Today's gramophone owes more to Emil Berliner than to anyone

failed to make rapport—Beecham and Toscanini.

Gaisberg's dealings with all these temperamental prodigies are entertainingly related. Comedy, tragedy, absurdity, affection, jealousy, kindness, rudeness—there are instances of all of them. The one constant thread was Gaisberg's success—was his complete integrity. Also his recognition that art has no frontiers. He was born an American. He retained a United States passport all his life. It enabled him to travel freely in Europe during the 1914-18 War until the United States came in. He lived for fifty years in London, and died there. He was at home anywhere that recording had to be done. Today we take the internationalism of the gramophone—which has had an existence happily free from governments and unbedevilled by politics—for granted. Much of this we owe to Gaisberg.

Mr Moore's book prompts a more general thought: that a valuable study could be made of the way in which physical and material limitations and extensions affect cultural and aesthetic development. Just as anyone writing the history of concert music in England during and immediately after the Second World War will make all kinds of misjudgements about public taste if he ignores the way in which the size of the hall and studios that remained standing determined the repertoire, so could the successive technical developments of the gramophone, and other forms of recording, be studied for their influence on the appreciation of music, poetry, and drama. Berliner's invention of the disc enabled recordings to become longer, and changed the balance of the music recorded. Electrical recording revolutionized the gramophone's capabilities—for one thing it brought Big Band to the studios. Microgroove records extended the catalogue of grand opera and other mammoth works, and also made concert listening possible. The seven-inch 45 rpm record opened up a whole new market for pop music. Whether stereo and quadrophony will influence future composers has yet to be determined.

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Tour de farce

By Frank Muir

An author on a book-promotion tour of the United States is rather like a ball in a pin-table machine: he is given a push and away he goes into circuit, zig-zagging from city to city, scoring a point here and failing to register there until he finally comes to rest, all energy spent, back where he started from. This picture holds good for all American publishers' tours except, perhaps, those of Stein and Day. On Stein and Day tour the author is not so much pushed into circuit as shot out of a cannon.

I can now put on record that an early-middle-aged author, physically fit, with some courage and tenacity, can survive and even enjoy a Stein and Day tour. What it was like for a late-middle-aged author, unfit, timorous and inadequate is another story, which I now recount not from any feeling of pique or sorrow but in the hope that it will be a useful survival guide to those about to undergo the ordeal.

Once, I am told, authors on tour were treated like pieces of Dresden china. Relays of dolly-girls were on hand in each city to meet the author at the airport and escort him through his day's itinerary, whisking him from studio to interview in a limousine. Either those days are now gone forever or, I suspect, publishers are now cutting their losses according to their author and his chances of ever making any money for them. In a brief but moving ceremony at the Gotham Hotel I was given a batch of airline tickets, a coast-to-coast itinerary listing the cities and the studios I was to get myself to, a somewhat all-embracing list of dollar bills for taxis and dinners (the itinerary did not allow time for lunches), and a genial handshake.

I glanced through a couple of pages of the itinerary, then walked down to the bar and had a couple of beers, rather quickly. The first page I had looked at dealt with my day in Milwaukee. It began with a television interview at 6.45 am. Then came a dash across town for a radio programme at 9.30, a visit to a bookshop, a live television discussion programme from 11.15 to 12.30, another radio interview at 1.15, an interview with the Milwaukee Journal's columnist at 2.15, signing sessions at three movie shops and take-off for Minneapolis at 6.55 pm. Next day in Minneapolis, I was relieved to see, my first engagement was a radio programme at the ludicrously late hour of 8.45 am. This was followed by another radio show, two television appearances of an hour each, interviews with the Minneapolis Star and the Minneapolis Tribune, a signing session at the book counter of Powers Dry Goods Store and a four-hour flight to San Francisco, take-off at 5.15 pm. The whole itinerary called for seventeen newspaper interviews, twenty-nine radio programmes, fourteen signing sessions and a speech to the American Book-sellers Association Convention, in twenty working days.

The best part was the flying. American inter-city planes are, on the whole, clean, colourful and efficient; the friendly stewardesses are pretty, and when you order a drink you get a free packet of rather odd peanuts. But if you are about to begin a Stein and Day tour, be warned: you will have to consult this essay to memory because you will have no room to pack it. Suitcases have to be checked in and checked out, everything is done through a three-week tour of a continent will have to be packed into hand-luggage, in a case small enough to fit under your seat and with a zip-fastener and a book sticking out of the top to catch in the pockets of passers-by. Both my bags were packed so full that I could not have got a spare face-tissue in. And so it went. By the time I reached Los Angeles I had the feeling that my hands were permanently dangling below knee-level.

Most passengers seem to check in about a minute before the aircraft takes off, but if you arrive at the airport half-hour beforehand you can reserve yourself a window seat and thus, cloud permitting, catch the only glimpse of America you are going to get during your tour apart from the glimpses of broadcasting

studios, hotel rooms and cabs. You will visit restaurants but you will not be able to see them. American diners equate chic with darkness and, although, by screwing your eyes up before going in, it is possible to get to your table without measuring your length on the carpet, it is not normally possible to see the menu, other diners, or the food.

An entire survival guide could be written about the vagaries of American taxi-cabs, coast-to-coast; a problem of considerable importance to the touring author, and going to spend a considerable part of his day either inside a cab or trying to find one.

American cabs are often yellow and always denied. They are a different shape from London taxis, being demoted saloon cars reinforced with armour-plate to stop the driver being bopped on the head by a social misfit. This bullet-proof screen takes up most of the space formerly occupied by the passenger, so anybody taller than five feet has to draw himself up on the back seat in a fetal crouch. In New York one summons a cab by standing at the curb with a finger in the air; sooner or later one of the stream of empty cabs going past will stop. In most other cities you are required to proceed to a cab-rank, which will be empty of cabs and full of parked cars—or order a cab by telephone. This is a refined form of agony, the normal waiting time is fifteen to twenty minutes, and the last fifteen minutes are spent wondering whether it is going to be one of those rare occasions when a cab will eventually arrive, or whether the situation is normal and the only thing to do is to cut one's losses and proceed to a neighbouring town in the direction of the next address on the day's itinerary.

Hardly any cabbie anywhere nowadays will accept anything larger than a five-dollar bill and notices all over the cabs proclaim this (to discourage potential boppers who do for the money), so the spectre of not having enough change and missing an appointment hung like a cloud over my entire trip. It actually happened in Cleveland, where a tight schedule left me with eight minutes to get to a live television show, a writing cabbie, a minute cab in a huge, red golfing-cap—but nothing smaller than a ten-dollar note. Happily, I persuaded the driver to let me change it at a nearby bank. He came in with me, silent and suspicious, pressed against my side, his eyes never leaving the ten-dollar bill. In such a manner we queued for our turn, stood at the counter and went back to the cab, seemingly a pair of ill-matched Samson twins.

Cab-drivers, like waiters, shop-assistants and other Americans whose lives are implied upon for a few moments only, seemed to split sharply into those who were almost brutally uninterested and unhelpful and those who could not be more friendly and accommodating. There

seemed to be no in-betweens. Some New York cabbies remained stubbornly silent, the backs of their necks defying any attempt at intimacy, but most were curious and garrulous, wanting to know where I came from ("You're foreign, ain'tcher? You French?") or why I was going to a television studio (I had to lean back into the cab and dictate the title of my book to this one. I then straightened up, crushed my head into the window and tottered into *The David Susskind Show* like a British heavyweight, bleeding from a cut over the right eye). I suppose that two-thirds of my cab journeys were spent on my knees on the mat chatting earnestly to the driver through the square aperture in his bullet-proof screen as though in some weird mobile confessional.

The sixty-six interviewers all asked the same questions, but it was quite easy to phrase the answers differently because the interviewers came in all styles and shapes. The ladies ranged from an incredibly beautiful Norwegian girl in a radio studio in Cincinnati who was so intelligent and humorous that she treated everything I said as though it was the babbling of an idiot child, to a very funny and huge black lady who had dyed her mass of hair pale beige and looked to me without my glasses on, like a recently poured Guinness.

Their ages ranged from the nineteen-year-old bearded lad on an ethnic radio station in Cleveland who had never conducted an interview before and whose pauses for thought became longer and longer until he finally gave up in silence, to the happy and efficient Dorothy Fuldheim who was eighty-four and had just been offered a further five-year contract.

Most of the lunch-time chat-show hostesses were either local matrons without a nerve in their body who looked like wealthy prison visitors, or very nervous ex-acrobats who crouched behind their make-up and smiled fiercely at nothing in particular. Very few of them, of course, had had time to read the book.

The problem with most of the male disc-jockeys and interviewers was getting a word in edgeways: "May I ask, sir, how you came to write this thoughtful and fascinating book?" "Well, I have an interest in history which..." "How about that? I majored in history and I've always had this kink..." (14 mins). "Now tell me something about your comedy and..." "Wanna know something? I think that where British humour misses out is..." (16 mins). One man in Los Angeles interviewed me for an hour and a half during which time I failed to get out a complete sentence. When the red light went out he swung my hand, his eyes misty with emotion, and swore that it was the finest interview he had ever conducted.

The worst aspect of the tour was

comparing the laundry problem. No hotel would press suits or wash shirts overnight, so I bought a travelling-iron and a packet of detergent and worked out a system. It plugs in American hotel wash-basins are mechanically operated properly, consequently your bed are down the drain before you've done half a shirt. But I found that all hotel wastepaper baskets are made of plastic and are water-tight. So my routine—which rapidly became an obsession—was to get downstairs at nine o'clock in the evening after nine o'clock in the morning, tired, too hungry to eat, and very crumpled (the average temperature during the tour was 90°F). Ray-gun service and ordered a sandwich and a beer. Unpacked necessities. Filled wastepaper can with hot water from shower and inserted therein washing-powder, knickers and shirt. Left to soak. Stripped off rest of clothes with the exception of socks (probably owing to shape of human hand it is impossible to wash socks off for good). Took hot shower, soaping up thoroughly (this also washed it off). Used handkerchiefs and took them to the wash. Washed them individually with nail-brush, then rinsed them and plastered them wet, against the tiles on the wall (in the morning they peeled off ironed). Dried self and pummeled shirts and knickers in wastepaper can and gently wrung out. Poured off water and filled with clean. Repeated until water stayed transparent. Hung garments up to dry on shower rail. Plugged iron into skirting board, poured clean towel on carpet, laid out and gently wrung out. Put on cleanest clothes, lying behind the elbows and knees. Hung up suit and got into bed. The whole operation took exactly forty minutes. Five minutes later Room Service arrived with the sandwich. Room Service always took three-quarters of an hour ("Coming up right away"). Ato sleep. Switched on. Left. Three minutes later the eyelids flickered and sleep came.

There were moments of joy, of course. The slightly drunk New York cabbie who had once driven Gorkov and thought that no polka music had been written until the 1940s; we proceeded rather erratically down 5th Street at three in the morning harmonizing "Yes, Stepped out of a Dream". The home scene during a live television show in Washington: large police men appeared and tiptoed about, peering apprehensively under chairs; the interviewer was so upset he introduced me as "Frank Muir, get out of this book *An Irrelevant History of Europe*" (the American title of the book is *An Irrelevant and Thoroughly Incomplete Social History of Almost Everything*). The shoot-out in Los Angeles: I was waiting in the foyer of a radio studio when gunshots rang out. Police sirens howled and I could see a small figure being flung into the back of a police car. An enormous security guard lumbered across the car park clutching his arm. "Did you see that bastard shootin' at me?" he yelled in a surprisingly high and tiny voice. He was picking at a very, very small round plaster on his arm. "They couldn't have been big bullets," he ventured. "Naw! he said, flung myself to the ground and grazed my arm on a brick."

Looking back on the trip, now that I have slept for fortnight and the twitch has stopped, I have to state that it was exhausted, demanding and frequently lacking in the niceties. But besides being bone-wearying it was also exhilarating, like a long swim. And it was a professional job of work, not a semi-holiday at somebody else's expense. Sol Stein is a novelist as well as being a publisher and he has made the tour himself. I know very well which elements of the old-style tour were merely so-called "luxury" and which sold books. My Stein and Day tour was gruelling, to say the least, but I successfully launched my book in the USA.

Would I go through it all again? If Mr Stein or Miss Day were to telephone tomorrow? Like a fitting phrase, I think a shot.

The Word

The sage said: We are all books
In the great Library of God.
(He was a bookish person.)

One asked: Does he ever
Take us out?
We spend our years as a tale that is told.

The sage said: He will be done
In the Library as it is Elsewhere.

One asked: But perhaps
He is only interested in first editions,
Not in reprints, abridgements, strip cartoon
Or other adaptations?

The sage said: His love speaks volumes.
He is a speed reader, He is no respecter
Of Bestseller lists.
He suffers the little magazines to come unto him.

Some hoped their jackets would be clean
And pressed when the call was heard,
Their loins griated about and their lights burning.

God thought: I wrote all the books,
Now they expect me to read them.

D. J. Enright

HISTORY

Strangers to the parish

By Maldwyn Jones

JAY P. DOLAN:

The Immigrant Church
New York's Irish and German Catholics
1815-1865
221pp. Johns Hopkins University Press. £6.50.

JOSEF J. BARTON:

Peasants and Strangers
Italians, Romanians and Slovaks in
an American City 1890-1950
217pp. Harvard University Press. £6.60.

Although the scope of American ethnic history has been greatly broadened in recent decades, treatment of the subject has in one respect remained curiously blinkered: most studies have dealt only with a single nationality. Either because they were familiar with the language and culture of only one group—usually their own—or because of a reluctance to make invidious comparisons, historians have largely neglected the opportunities for comparative study offered by the multiple origins of the American population. Thus the appearance of these two books is something of an historiographical event. Their authors are united in rejecting the notion that the individual ethnic group is the only practicable and fruitful unit of study and they each attempt a sustained, historical-comparative of the experiences and attitudes of a number of different groups who were thrown together in an American urban setting.

The two books are nicely complementary. Jay P. Dolan's concern is with the two most numerous elements in the "old" immigration from northern and western Europe, the Irish and the Germans, and with the part they played in the development of New York Catholicism in the half-century which ended with Appomattox. Josef J. Barton focuses on three of the varied groups from

southern and eastern Europe which made up the "new" immigration of the late nineteenth and early twentieth centuries and whose coming coincided with and largely contributed to the rise of his "American city"—Cleveland—to industrial prominence.

Professor Dolan deals with a critical period in the history of American Catholicism. In 1815 the Catholic Church in the United States was a small, insignificant body whose adherents were scattered widely across the country. By the end of the Civil War, thanks to large-scale Catholic immigration, the Church had become what it has remained ever since—the largest single American denomination and one whose strength lay mainly in the eastern cities. New York, half of whose population was now Catholic, had become the capital of American Catholicism. Professor Dolan's theme is not, however, the expansion of the church but the problems posed for it by an influx of foreign-born Catholics from a variety of cultures and backgrounds.

Catholic historians have frequently claimed that the Church was highly successful in retaining the loyalty of Catholic immigrants and, moreover, that it was a major assimilative force in American society, welding the polyglot immigrant masses into a closely knit unit. These assumptions, which were challenged by Rudolph J. Vecoli's study of Italian immigrant life, are further undermined by Professor Dolan's book. Departing from the traditional institutional and ecclesiastical perspective of American Catholic history, he turns his attention to the parish, the focal point of Catholic life, and concludes that diversity and conflict rather than unity characterized the Catholic community.

Professor Dolan reminds us that although American Catholicism took on in this period the strong Irish flavour it still retains, not all New York's Catholics were Irish: the city also possessed a substantial German Catholic community, many members of which shared the Irish experience of urban poverty. The Germans displayed the usual immi-

grant eagerness to preserve their language and distinctive religious traditions, but found the task "difficult" in an Irish-dominated church. The hierarchy's response to the problem of ethnic diversity, the establishment of national parishes, was effective in preventing widespread schism but only at the cost of drawing lines of division within the ranks of the faithful.

Although broadly sympathetic to the Church and its problems, Professor Dolan dissents at several points from the conclusions of Catholic apologists. He is not impressed, for example, by claims that the period witnessed spectacular gains in parochial education. He shows that because of lack of funds and a degree of Catholic opposition to a separate school system only a small minority of Catholic children received more than a rudimentary education before 1865. In another connection he points out that the parish mission, designed to restore lost sheep to the fold, bore a strong resemblance to the Protestant revival though Catholics were understandably reluctant to admit the fact. Moreover he challenges the notion held by many Catholic writers that the Church's task was simply to preserve the faith of the immigrants. Arguing that religious indifference and ignorance of basic Catholic beliefs and practices were widespread among both Irish and German Catholics he asserts that in many instances the Church had to transform the emphasis from the parish to the people. In the event we indeed hear little of prelates but not a great deal about individual lay Catholics either—not surprisingly, since the book is based largely upon diocesan reports, parish histories, the Catholic press and similar sources. But although more is promised than is delivered, *The Immigrant Church* is nevertheless a valuable and perceptive portrait of urban Catholicism based on wide research.

In his introduction Professor Dolan announces his intention of transferring the emphasis from the prelates to the people. In the event we indeed hear little of prelates but not a great deal about individual lay Catholics either—not surprisingly, since the book is based largely upon diocesan reports, parish histories, the Catholic press and similar sources. But although more is promised than is delivered, *The Immigrant Church* is nevertheless a valuable and perceptive portrait of urban Catholicism based on wide research.

Josef J. Barton's study would be welcome simply as an addition to the lamentably small number of books in English on immigrant groups from southern and eastern Europe. But it is more than that. It is an original and illuminating analysis of the range of adjustments made by first and second-generation immigrants to industrial America.

It is the first of Professor Barton's many merits that he comprehends both ends of the story. His mastery of Italian, Romanian and Slovak sources enables him to paint a convincing picture of the European background and to link the culture from which the immigrants came to what befell them in America. He shows that migration patterns had a significant impact on ethnic settlements. Thus the fact that village loyalties reassured themselves more strongly among Italians than among Romanians and Slovaks was due to the Italian phenomenon of chain migration, with immigrants coming from particular Italian villages to group settlements in Cleveland. He also demonstrates that the appearance of immigrant voluntary associations in the New World was not, as was argued in Oscar Handlin's *The Unpromoted* (1951), simply a response to the novelty and strangeness of American conditions but an example of institutional transplantation and modification.

Professor Barton is not greatly concerned to set the scene. We are told, for example, that the Cleveland to which his immigrants came was the city of Mark Hanna and James Ford Rhodes, as well as of Tom Johnson who, according to Lincoln Steffens, made Cleveland "the best governed city in the United States". More seriously, we are not given an adequate account of Cleveland's social composition. We are not even informed how many Italians, Romanians and Slovaks lived there, nor that they had as neighbours other large concentrations of "new" immigrants—Czechs, Slovenes and Hungarians, for example—a fact not without influence on the kind of adjustments

made by the three groups singled out for study.

Professor Barton's neglect of such matters, his use of quantitative analysis and interdisciplinary methodology and his preoccupation with social mobility all stem from his being as a practitioner of the "new urban history". But the narrowness and austerity of his approach are vindicated by the results. In order to judge the scale and impact of social mobility and intermarriage on the three communities he makes use of samples of "reconstituted families" drawn from parish records in the cases of the Italians and the Romanians and from fraternal insurance and parish records in the case of the Slovaks.

His findings support the conclusion of Stephan Thernstrom that the immigrant experience of social mobility was relatively limited. Immigrants numbered few. David Levine's in their ranks; they and their sons made modest gains of skill, property and income but they remained largely confined to blue-collar occupations. Professor Barton's main point, however, is that there were significant variations in the experiences of the three groups. On several counts the Romanians seem to have been an exception. They had fewer children, kept them at school longer and, largely in consequence, were substantially more prosperous than either Italian or Slovak families. Intermarriage statistics, too, show that the Romanians had a distinctive pattern of behaviour; they were the only group of the three in which marriage outside the religious group bulked large.

Professor Barton's samples are small and, as he himself admits, are biased towards those immigrants who participated at least marginally in the organized life of their communities. But his conclusions nevertheless seem sound, for the case-studies he cites tell a similar story of varying rates of upward mobility as between one ethnic group and another. Immigrants, it is clear, were not the underfortunated mass they are sometimes made to appear. *Peasants and Strangers* helps us understand the varieties of immigrant experience. It is an admirable example of the comparative method and it seems destined to be a highly influential work.

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Playwrights à la mode

By Anne Barton

ROBERT D. HUME:
The Development of English Drama
in the Late Seventeenth Century
525pp. Oxford. £15.

At an early point in this long book, Robert Hume reminds the reader that "the history of drama, closely considered, is infuriatingly untidy". He observes on a number of subsequent occasions that the categorizations he offers are "obviously extremely crude", or complains that, with a specific group of plays, "the terminological muddle is quite unresolvable". One sympathizes. The task of sorting some 500 English plays written between 1660 and 1710 into types, and then attempting to trace the way in which, almost from year to year, these types subdivide, change and interact, might well have daunted Psyche herself. Professor Hume pretends to avoid the terms "Restoration drama", "heroic tragedy", "comedy of manners" and "sentimental comedy". His study sorts out to chart the development of what he calls "Carolean drama" (plays written between 1660 and the death of Charles II in 1685 or more narrowly, between 1667 and 1680), its gradual transformation during the political 1680s and divided "Augustan" forms between 1700 and 1710. Within this half century, he applies an elaborate nomenclature of his own in order to sift and analyse a stunningly diverse body of drama.

In the first half of *The Development of English Drama in the Late Seventeenth Century*, Professor Hume examines eight comedies ranging from 1662 to 1709, as representa-

tives of eight major modes of comic writing. He defines these modes as: "Spanish Romance", "Reform Comedy", "Wit Comedy", "Sex Comedy", "Sentiment-Tinged Romance", "City Intrigue Comedy", "Augustan Intrigue Comedy", and "French Farce". His consideration of the varieties of serious drama is more general, in the sense that he deals with groups of plays rather than with single examples, but again he isolates eight important modes: "The Heroic Play", "Horror Tragedy", "High Tragedy", "English Opera", "Split Plot and Mixed Plot Tragedy", "the Pattern Tragedy", "Pathetic Tragedy", and those works in which political concerns are prominent, which he calls "Parallél" Plays. These latter types, and then attempting to trace the way in which, almost from year to year, these types subdivide, change and interact, might well have daunted Psyche herself. Professor Hume pretends to avoid the terms "Restoration drama", "heroic tragedy", "comedy of manners" and "sentimental comedy". His study sorts out to chart the development of what he calls "Carolean drama" (plays written between 1660 and the death of Charles II in 1685 or more narrowly, between 1667 and 1680), its gradual transformation during the political 1680s and divided "Augustan" forms between 1700 and 1710. Within this half century, he applies an elaborate nomenclature of his own in order to sift and analyse a stunningly diverse body of drama.

As his survey proceeds, Professor Hume not only identifies numerous variants and combinations of these modes, he piles up additional classificatory terms: "hard", "soft", "humane", "exemplary", "satirical", "the shocker", "humorous comedy", "the couple comedy", "the classic-stoic" play, and so on. The results can be a bit bewildering. When Congreve's *Love for Love* (1695), which exemplifies "Sentiment-Tinged Romance" in Part I, emerges in Part II as one of the most successful "hard" comedies of the 1690s, the two descriptions seem curiously at odds. Professor Hume is anxious to correct those critics who, in his view, have over-emphasized the importance of Etherege's *The Man of Mode* (1676), described elsewhere in the book as "sex comedy", invite a double or even a triple classification, while others cannot find a home among these sixteen categories at all.

Again, one sympathizes. The book is that of a man trying, in an honest and scholarly fashion, to discover rather than to impose a complicated pattern of development. Discover, however, given the nature and bulk of his material, proves somewhat elusive. Part II, which concentrates on fact and fashion in new plays, in the form of a close, chronological investigation of the directions taken by dramatists between 1660 and 1710, runs into consider-



Tragedy and comedy in the Jacobean theatre: Cleopatra in Dryden's *All for Love*, and Mrs Pinchwife in Wycherley's *The Country Wife*, as portrayed in Bell's British Theatre, 1780.

able difficulties. A few theatrical fashions are well behaved. The famed heroic play is a clearly defined form which takes shape in the mid-1660s, flags a bit towards the end of the decade, revives to enjoy a protracted vogue in the 1670s, and then unmistakably lies down and dies in 1679/80.

Most of the author's other categories are far less obliging. The history of "sex comedy", for instance, with which the book is much concerned, proves very hard to disentangle. Professor Hume argues that, contrary to the usual belief that (as Dryden put it, in his penitential old age) "A banished court, open vice, returning, brought", comedy was purest and least immoral during the 1660s, at precisely the time when the court element in the audience was most dominant. In the comedy, he says, is essentially a phenomenon of the 1670s; it disintegrates after 1678, barely in

response to a growing reaction against it. The form, however, it indeed it is one, seems to have taken an unconscious length of time to expire. "Numerous sex comedies" flourish in the 1690s. He tries to argue that those, which were successful, replaced "libertine" sex with sex in the form of farce, or satire, but this distinction is not very convincing either in itself or as he applies it to specific plays.

An understandable desire to elicit some kind of demonstrable rise and fall in the fortunes of "sex comedy" leads Professor Hume to make some strange statements. Thus, he says delightedly of Vanbrugh's *The Relapse* (1696) that "there are no seductions and no seducings in these two plays". *The Relapse*, in fact, contains one of the funniest and most light-hearted seductions of the entire

period; Berinthia's disappearance into her closet, where "heretofore she shined on the couch", in the arms of her friend Amanda's husband, Hor exit line ("Help, help, I'm ravish'd, ruin'd, undone. O Lord, I shall never be able to bear it") is exemplary enough. Its force, however, is somewhat blunted by the fact that Berinthia has been trying to go to bed with Loveless for three and a half acts, and delivers her mock protest in a careful stage whisper—lest her maid overhear, and genuinely come to the rescue. Again, Professor Hume asks the reader to "Note a progression: Courtall in *She Would* (1668) avoids illicit sex when it is thrust upon him; Shadwell's *Ruins* (1672) indulges but makes excuses for himself; Dryden in *The Man of Mode* (1676) leaps to it without a qualm". What Etherege's Courtall avoids, however, is not illicit sex—an activity which has his whole-hearted approval, quite as much as it has Dryden's—but merely that aging poet, Lady Cockwood, "the very spirit of impertinence, so foolishly fond and troublesome that no man above sixteen is able to endure her". Were there no other women available, he says unkindly, he might bed her, "but I shall hardly in this town, where there is such plenty, forbear good meat to get myself an appetite to horseflesh". His friend Freeman turns out to be less fastidious.

The Development of English Drama in the Late Seventeenth Century seems to me to suffer from three major weaknesses. In the first place, although it pays some attention to the policies and vicissitudes of the two London playhouses, it almost entirely ignores the way in which plays in this tight little artistic world were conditioned by—often specifically written for—particular actors and actresses. No study of theatrical fads and fashions in the period under consideration can afford to leave out of account the individual abilities, preferences and fads of parts associated with performers like Betterton, Hart, Nell Gwyn, Mrs Bracegirdle and Mrs Barry, nor the way their professional requirements and status altered with time. Second, the book is organized in such a way that the distinctive nature and developments of particular dramatists, as

well as performers, are for the most part obliterated. There is indeed much to be said for a study of the 1660-1710 period which includes everybody, which sets the familiar names in their original context among a host of minor, forgotten dramatists. (Some of these dramatists after all are not as minor as critics like Dobson and Nicol believed.) Southerne's reputation these days is, deservedly, on the way up. Professor Hume is quite right to draw attention to the neglected comedies of Otway, to Crowne's haunting tragedy *The Ambitious Statesman* (1679), and to Lee's savage but brilliant *Princess of Cleve*, of 1680. On the other hand, it is no good regarding all the dramatists as if they were a cage full of chaotic reactions to a towering response to changes of background colouration, without reference to any internal, artistic logic of his own. Even Shadwell, whose dramatic career was longer than most and also unusually sensitive to the winds of theatrical change, is served badly by such an approach. Finally—and it is here that the book seems to me most vulnerable—although Professor Hume states in his preface that he has not written a critical study, but "a historical prolegomenon to future critical studies", in fact he can sort and classify his plays only by making innumerable critical judgments. Many of these judgments are oversimplified or otherwise suspect. Even more worrying, their real temporal basis tends to be concealed.

In describing the various theories of comedy and of serious drama, advanced in the late seventeenth century, Professor Hume points (quite rightly) to the discrepancy between precept and practice. Symptomatic with his period perhaps has engendered a similar kind of contradiction within his own work. He has a way of stating principles which, in the actual analysis of the plays, he contravenes. He is, for instance, intelligently aware that comedy is an essentially conservative art in the sense that it has tended through many centuries and languages to cling to and re-work certain common character types and situations. "Heavy reliance on formulas", he says sensibly enough, "should not be equated with trivial-

ity". True, and yet Professor Hume is continually rounding on readers who, in his estimation, place too high a value on Restoration comedy. He reminds them that the plays they discuss so seriously are composed of the most shop-worn dramatic clichés. So is *As You Like It*. What matters is how the formulae are used. To say, which he does, that "even allowing for the heavy reliance on stock characters, *Love for Love* seems a thoughtful play", is rather to miss the point, and the nature of Congreve's artistry.

Most of us, including as it seems Professor Hume, find the comedy of the late seventeenth century more enjoyable to read than the serious plays. These sections of the book which deal with comic drama give the impression, however, of being defensive reactions to a longstanding dispute with colleagues, students and friends. With a certain exasperation, he tries to make his position clear. There are three kinds of comedy:

(1) philosophical or idea-oriented comedy of the sort produced by Shaw; (2) critical comedy, or "satire-comedy" in which the characters are important, but are not allowed to outweigh action, character, and comic entertainment; and (3) popular comedy, in which immediate concession is the entire point—no further reflection is sought, and it would not be repaid.

He places "most of the comedies of Shakespeare" in the second group and "many of the comedies of Dryden, Etherege, Wycherley, Southerne, Congreve, Vanbrugh and Farquhar as well". The rest of the comedy of the late seventeenth century, apparently, about three-quarters to be employed only as "pot-boilers" or "typical ephephera". With the exception of Southerne, the list of dramatists admitted into class two is conventional in the extreme. Surprisingly, it omits Otway, and the Lee who wrote *The Princess of Cleve*, despite what Professor Hume says of them elsewhere in the book. It makes no mention of Shadwell, or of Crowne.

Far more puzzling, however, is the contradiction involved in his actual handling of the major comedies of his class two dramatists. "Inspired buffoonery", he seems, is a bold description of Wycherley's *The Country Wife* (1675). The ending of Congreve's *Love for Love*, he suggests, should probably be regarded as "just a delicious joke". Of Etherege's *The Man of Mode* he writes "the whole conception is a piece of cream-puffery". Although the dialogue and construction of *The World of the World* (1700) are (as usual) "brilliant", "what they are in aid of remains vague". The implication is that it would be a waste of effort to try to find out. One does not have to believe that these are Shavian comedies of ideas, or to be what Professor Hume styles a "profoundly-zealous", to feel that such descriptions are inadequate and distorting. Would he countenance their application to "most of Shakespeare's comedies"?

Perhaps he would, because it must in all fairness be said at this point that Professor Hume does not really regard them as denigratory. There is a very great deal of quasi-critical platitudo in this book, and it is remarkable how often phrases like "merry romp", "hodge-podge of foolery", "great fun", or "enjoyably preposterous" recur as terms of approval. Temperamentally, Professor Hume seems drawn to a comedy of outright levity—or, else, of unmistakable harshness oddly allied with farce, in the manner of Otway and Lee—more than to one of subtle, Sidonian delight. He tends to be unhappy with ambiguity in the handling of character or point of view, suspecting that it must be the result either of dramatic confusion or of the activities of one of those incorrigible "profoundly-zealous". If satire is not unequivocal, didactic is a way calculated not only to make an audience reject Horner or Dorimant outright, but positively to squirm in its seats at the thought that they could ever have seemed attractive figures, then it cannot be serious. (Rather, perhaps, satirically, satire which aims at targets too "obvious" is not serious either.)

The fact is, that although he claims to read all the comedies of the period "for pleasure and some few of them for their provocative rendering of human experience", Professor Hume is much better at telling us about the generalized pleasure than about the nature of his occasional provocation. He will put up with a great deal, so long as the

dialogue is short, snappy, bawdily amusing, and there is a good deal of action. This is, in many ways, a viable predilection. It has enabled him to retain not only his sanity but his amusement through a course of reading calculated to turn most scholars into Malvolio. I have no quarrel with his enjoyment of the adventures and the lesser works of Dryden, or of James Howard's scatalogical excursions in *All Mistaken*, (1664). I am grateful to him for reminding me of the nature and outline of these plays and of their co-existence with others of greater interest. What I do find disturbing is his tendency, like Shakespeare's Troilus, to "lose distinction in his joys". He insists upon confounding the best in the period with the worst, or the merely mediocre.

Part of the trouble with this book seems to lie in the extent to which the language, the actual words of the plays, are opposed to their character types, stock situations and settings, have been lost to sight. Given the enormous number of texts under review, some such oversighting of the verbal dimension was probably inevitable. But it serves to iron flat the special qualities and achievement of the best plays in a way that matters. Professor Hume does not seem to recognize this fact. His attention is also where he tells us, as part of his defence of the serious plays of the period, that the pleasure to be derived from Lee's *The Rival Queens* (1677) or Dryden's *Aureng-Zeb* (1675) depends upon our willingness to accept convoluted "really quite similar" to those upon which an enjoyment of *Die Walküre* depends. The super-heroic heroes of Wagner, he suggests, apparently, about worn hats on their heads, surely cannot seem less silly to the uninitiated than do the protagonists of heroic drama. This is to forget that initiation, in the case of the Ring cycle, fundamentally initiation into the richness and profundity of Wagner's music. We do not see Siegmund and Siegfried as louts in peculiar head-gear because the music not only forbids us to do so, but has a way of making the stage action a significance they would not otherwise possess. Does Professor Hume really believe that the verse of the heroic play functions in this way? I think myself that the integrating and transforming power of this poetry would be hard to demonstrate. It is surely significant, however, that Professor Hume never examines the language of the serious drama or (where the music is not so important, in fact, he rewards) the structure and imagery of the prose in the best comedies.

The Development of English Drama in the Late Seventeenth Century is, in many ways, a gallant book. A great deal of hard work has gone into it. It is also ultimately disappointing. The attempt to classify the plays of the period seems to me to create more problems than it solves. No very original or helpful view of the evolution of play types emerges. The role both of the professional who performed the plays and of individual dramatists in shaping the theatre of this half century is underestimated. Critics such as Dale Underwood and Norman Holland may indeed have gone too far in reading the ideas of Hobbes and Locke into the comedies, but Professor Hume's stance is surely over-corrective.

L. C. Knights once tried to dismiss the comedy of the Restoration on the grounds that it was "trivial, gross and dull". Professor Hume assures us that most of it is trivial, gross, and entertaining. This seems to me a philistine defence and one that does the plays more harm than good. In any case, the inevitable reaction against the most excessive solemnities of the Underwood-Holland-Fujimura approach has already come, in the work of writers like Virginia Morgan and John (more sensibly) Harriet Hawkins and James Sutherland. Professor Hume's book is useful as a compendium of play plots and for its coverage of recent scholarly work on the period. (Although there are some curious omissions here, notably any reference to the work of Ian Donaldson and Robert Etherege Moore.) The book would be more useful still if it possessed a bibliography. It is not, however, a big, important survey of the Restoration theatre for which we have been waiting. Students wishing to obtain an overall picture of this drama that is informed, clear and sensitive should still be advised to consult the relevant sections of James Sutherland's volume in *The Oxford History of English Literature*.

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Piper

Blueprints for paradise

By D. B. Smith

KENNETH M. ROEMER:
 The Obsolete Necessity: America in Utopian Writings, 1838-1900
 239pp. Kent State University Press. \$10.

The divorce between expectation and realization that has marked American history was never so apparent as in the closing decades of the nineteenth century. Jefferson's dream of a stable republic of women farmers with athletic bodies and Aristotelian minds had become a nightmare of labour strife, urban misery, rural discontent and mass immigration. On an unprecedented scale Americans now turned to write and read about imagined utopias as a substitute for the Eden they had apparently lost.

These works were successful, and of interest, because of their times rather than for any intrinsic merit. The chief virtue of Kenneth M. Roemer's book is his careful tabulation of 160 fictional and non-fictional works, published between 1838 and 1900, that speculated on profound social upheavals leading to individual betterment. They are described in a most useful annotated bibliography, along with a resume of their plots and proposals. The book is backed up by a list of other bibliographies of utopian writing and relevant secondary material. The reproductions of illustrations—volcanic eruptions, Brooklyn bridges in crumbling ruin, plans and artistic representations of the beehive cities imagined by King Camp Gillette, the safety razor magnate. All this amounts to one-third of the book which, allied to a judicious summary of the major topics covered, presents a valuable material to quarry. However, although Dr Roemer has modest aims of cataloguing and elucidating and declares that his work is "neither a literary nor a social history", he is also concerned to show "what the Utopian works can tell us about American culture, past and present".

The result is a methodological swamp in which the representative and unrepresentative traits of his authors (most did move from country to city, but most also were college-educated, the points they stress in common and the sales figures of their books, confirm his own gloomy view that quantification of this sort of material, no matter how well done, is an inadequate measuring stick. Equally, he is scornful of the "almost religious awe" with which some scholars approach "Great Works" as "superior informants", so he rejects the three usual approaches, is "giving equal weight to each novel, and revering the 'best' work is that 'the most honest approach' is to combine them in a heavy-handed repetition, except where he concentrates on the imagery employed or analyses concepts of space, time and the individual in their specifically American setting. When he discards "non-canonical" writers of the form of his literature in a definite historical context, he offers a number of fresh insights into American culture, past and present.

Edward Bellamy, whose *Looking Backward* (1888) was the most successful utopian novel of all time, depicted America itself as the last real utopia in 1892. "We are today confronted by portentous indications in the conditions of American industry, society and politics that this great experiment [America] in which the last hope of the race depended upon a desperate failure. Let us bear in mind that if it be a failure, it will be a total failure. There can be no more new worlds to be discovered, no fresh continents to offer virgin fields for new adventures."

This was the disturbing present which could lead to a utopian or dystopian future. The imagery employed by almost all the utopian writers was millennial. The American

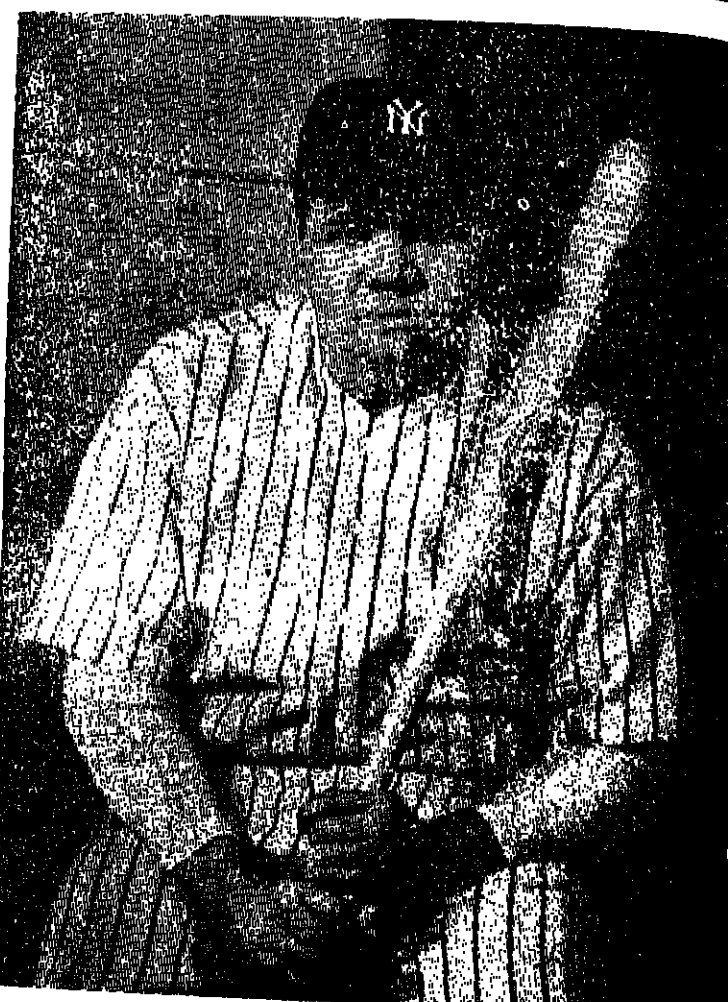
goddess ushered in, before or after, by natural catastrophes such as the avenging flood in *Mr Jannemacher's Machine* (1898) that engulfed the "evil city of Philadelphia" (W. C. Fields applauding, no doubt). So European mistakes could be avoided in America despite industrialization, by such symbolic ruptures of any time that threatened to be cyclical. The prime function of this cornucopia of utopian fiction was its comfort for all who resented the cultural dislocation of post-Civil War America. Intractable reality could be replaced by threats of doom that would produce a meaningful, static future.

Dr Roemer emphasizes the nationalism, and the more sinister expansionism, of his authors. The salvation of America as an ideal was the hope of the Old World, too, so the unconventional changes proposed often disguised traditional values—centralized planned economy, safeguarded individual rights, and when the economic dependency of women on men was denounced it was in order that romantic, monogamous love might thrive the better. Security was sought in a diversified society wrenched from a conquer machine. Man would conquer technology, whose technological base would support the old pastoral myth. Sometimes the ambiguities could not be spirited away.

There were some out-and-out racists but mostly the authors were content with quietly manufacturing a future race able to homogenize: milk—a purified white strain. Jews, Chinese and Blacks were, generally, villains while acridly observed were "supposed to vanish before Utopia was realized". In Alcanon Grigby's *Nagwa* (1900) white missionaries in a "dark country" so influence the native women by sexual, spiritual, contact that their babies become lighter and lighter until, after few generations, black is white. Only black utopian novelists envisaged a separate black utopia (in Texas!) and only women writers dared think of a society in which male whores serviced female clients in perfumed gardens (though the evangelical intention was, in the end, merely the demand for mutual respect).

The historical value of a popular genre that reflects, or panders to, prejudice and wish-fulfillment is self-evident. The perception of those "Great Works" may have stood Dr Roemer in better stead than his cross-referencing contents. The deepest ambivalence he detects is that of Mark Twain's *A Connecticut Yankee in King Arthur's Court* where the "Everyman/Superman" Hank Morgan, is master and slave to his technological genius, whose very triumph is ironic, about representative of the utopian representative nor quibbling but it is an insight of disturbing profundity. Significantly, Twain's novel is his protagonist to the past, not to advance the present, but to comment on the present. The ideas of both second-rate and first-rate writers are inseparable from the mode in which they are couched.

Dr Roemer, wishing to adduce the relevance of utopian speculation for contemporary America, nods wisely to the utopianism of the Vietnam War. He might have recognized that the Vietnam War, as the Vietnam War, was a utopian speculation. He might have gone on to ask himself why the American Ph.D. industry has tolled so much recently in the utopian literature mine, why Charles Reich's *The Greening of America*, an absurdly sloppy piece of "business", should have enjoyed such intellectual prestige in the early 1970s. In another crisis period, through the cult around the moral, the tale of Tolkien, the avid taste for the legend of the Ring, the kind of utopian speculation, the intertwining moral and technological superiority of the Star Trek, Americans are still seeking a utopian refuge in fantasy. It is a worthy, stimulating, and entertaining book. The Obsolete Necessity is a worthy, stimulating, and entertaining book.



Babe Ruth, baseball player, photographed by Nicholas Muray; from *Looking at Photographs* (215pp. Paperback, £5.95, 1973; now reprinted by Idea Books International; from 49 Knoll Street, London WC3).

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VIETNAM

Duplicity in Paris

By Michael Leifer

GARETH PORTER:

A Peace Denied: The United States, Vietnam, and the Paris Agreement
 357pp. Indiana University Press. £9.

The purpose of Gareth Porter's *A Peace Denied* is to provide a coherent explanation of the failure of diplomacy in Paris to bring peace to Vietnam. In this major study of that culminating and futile exercise in peace-making, Gareth Porter makes abundantly clear his thesis and his political sympathies. The latter are with the revolutionaries. The former asserts that the war in Vietnam, with all of its attendant misery, was prolonged unduly because a legitimate revolutionary party was prevented from overthrowing a regime implanted by a foreign power as long as the superior military capability of that power could be deployed.

Irrespective of how one might wish to depict the Lao Dong Party of Vietnam, it is impossible to deny the validity of that part of Mr Porter's thesis which relates America's capability for making war at a distance to the viability and survival of successive administrations in Saigon. Whether one considers the objective at risk either in terms of an original strategic perspective whereby South Vietnam was conceived as a critical make-weight in an interlocking regional and global balance of power, or as a test of defeating "national liberation wars" or of American global credibility in general because of the very scale of its intervention, there can be little doubt that the United States government was never confident enough readily to permit the Republic of Vietnam to compete politically with its communist challengers. This was in great part because Vietnam south of the seventeenth parallel was from the

very outset a piece of political fabrication whose essential artificiality could never be overcome fully by external benevolence and protection. Indeed, in spite of the fact that among its population substantial numbers had little enthusiasm for communist rule, its governments were never able either through example, or by compulsion, to engender the kind of support and sacrifice demanded and obtained by their northern counterparts. It was the failure and unwillingness of successive American governments to recognize this fact of political life which led to the pointless shedding of so much blood.

Mr Porter does not indulge in hair-splitting distinctions between the Lao Dong Party with its central committee in the north, and the National Liberation Front in the south. He represents both as part of the same movement of uncompromising idealists possessing an absolute inflexibility towards the unification of Vietnam under communist rule. But if they were uncompromising in their political purpose, they are shown to possess a more pragmatic operational code. In this respect, the author examines their experience of the 1954 negotiations at Geneva and how the prospect then and subsequently of American military intervention played a major part in determining their approach to the problem of unification. He argues on the basis of convincing evidence that there existed an initial reluctance to risk armed conflict of substance in the south, because of the hostage to fortune presented by post-1954 reconstruction north of the seventeenth parallel.

Central to the logic which shaped the attitude of the Vietnamese communists to the utility of the military alternative was a recognition that military victory *per se* was not possible against the United States and consequently a diplomatic agreement would be necessary in order to achieve their conception of independence. In addition, the experience of the war against France, given the role played by domestic opposition to its conduct, also

guided long-term policy towards the United States.

Frustrated in trying to promote a coalition government by political means during Dien's administration and obliged to respond in the south to the attack on their infrastructure, the communists stepped up armed struggle; increasingly so following the unequivocal expression of Soviet support after the fall of Khrushchev in 1964. The object was not military victory but military stalemate calculated to produce political division and implications dawned. Such was the successful purpose of the Tet offensive of January 1968 which paved the way for initial negotiations. In that tortuous process of bargaining, Mr Porter accurately represents the United States as being unwilling to compromise on the inviolate status of the Saigon administration. He argues that "the United States did not look upon the Paris Conference as a means of disengaging both militarily and politically from Vietnam but as a means of preserving the legal and political edifice which had been sustained by American military power". While it was certainly the case at that time that the American government conceived of a settlement in terms of the communists withdrawing north of the seventeenth parallel, the will of the latter to compromise politically does tend to be exaggerated by the author. Although he does not distort their public position concerning likely concessions to non-communist opposition groupings in the south, there is no evidence that they—like the American benefactors of Dien and Thieu—were willing to contemplate any genuine sharing of power except as a means to the assumption of total political control. Indeed, towards the end of the book Mr Porter represents as a primary aim of the communists the attainment of a legitimate political role for the revolutionary left in a political system without any popular well-organized political competitor.

It was, of course, the absence of such a well-organized political com-

pactor in the south that was a basic strength of the position of the Vietnamese communists. It made it possible for them to compromise in negotiations following the failure of the spring offensive of 1972 to achieve its full purpose. The display of American power during the course of that offensive and the ability of President Nixon to exploit the progress of détente convinced the Vietnamese communists that they would have to tolerate the *fait accompli* of the Thieu administration in order to secure an American military disengagement through the nexus of the repatriation of prisoners of war. It was this imperative which made possible the separation of the military from the political aspects of the conflict in the agreement negotiated in Paris.

The actual process of ultimate negotiations including an account of why the draft text was released in October 1972 is presented in an illuminating manner. Responsibility for obduracy and delay is attributed to the United States with Dr Kissinger depicted as a man of duplicity. In addition, Mr Porter provides a penetrating analysis of the circumstances and causes of the intensive bombing of Hanoi in December 1972 which in effect did not alter the fundamental nature of the agreement which had already been negotiated. Indeed, that bombing produced its own contribution to the American Congress's decision to emasculate American power. The central argument expounded at this juncture is that the United States government had been obliged to negotiate a settlement it did not really want and in consequence made every endeavour to give a naturally obdurate Thieu every chance of standing off an inevitable military challenge.

In terms of the American role in the implementation of the agreement, Mr Porter gives the impression of expecting more of the United States government than his earlier depiction of its record would have led

one to anticipate. Thus, he argues that a more even-handed attitude to implementation would have restored peace. However, as he maintains incessantly, the United States government never ceased to be the sponsor of the Thieu administration. Indeed, President Nixon made this explicit just prior to the actual signing of the Paris agreement. The communists could afford to be more high-minded about the rules of the agreement because they were convinced that their strict implementation would bring them to power.

Thus, although Mr Porter provides a very hard-headed and incisive account of the problems of implementation, he tends to be a trifle naive in assuming that the United States might have acted to ensure the strict application of the accord given the likely effect on the position of the Thieu administration. His argument is more convincing when he concludes that "The Paris Agreement could not end the war because Thieu had been assured by the Nixon Administration that he would get full United States backing for a policy of avoiding accommodation and continuing the military offensive".

What stands out as of special interest in this engrossing study is that at no time is the Paris Agreement depicted as a mere cynical undertaking on the part of the American government to exchange military disengagement and withdrawal for the return of prisoners of war. American policy before, during and after the negotiation of the agreement is seen as a set of consistent attempts to maintain the separate existence of a political entity whose emergence was a direct consequence of the non-implementation of the 1954 Geneva settlement. After January 1973, that entity was unable to stand alone, in part as a consequence of the convulsions within the political system of its American sponsor. The outcome was neither the peace nor the honour which President Nixon extolled and in the event there was nothing left to negotiate.

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Mental measurements

By G. M. Carstairs

MALLOTT WOBER:

Psychology in Africa

247 pp. International African Institute. £4 (paperback, £3).

Mallory Wober's large volume will provide an invaluable reference book for African psychologists and for psychologists from other countries who intend to carry out cross-cultural studies in that continent. It gives, in concise but remarkably comprehensive form, a critical review of psychological research carried out in every part of Africa. Inevitably, there are limits to its coverage: the coverage of publications in Arabic and in French in the North African countries is less exhaustive than that of Francophone West Africa and of the literature in English.

From the outset, the author repudiates the concept of an "African psychology" and takes to task any writer who postulates such an entity. Instead he emphasizes the wide range of physical types and the no less wide range of cultures found in different parts of the continent. The focus of his attention is upon the work of psychologists of whatever race who have carried out their research in Africa. It is intended to help future workers to know what has been learned and what mistakes have been made during the past half-century; and it has to be admitted that the catalogue of errors is long indeed. Mallory Wober gives credit for trying, and is never ruthlessly exposing errors of research design, such as biased sampling, over-generalization from limited data, use of inappropriate comparison groups and the insensitive employment of instruments of inquiry developed in Europe and America with subjects from totally different cultural backgrounds.

Only occasionally does his patience falter. It happens in his chapter on studies of personality and identity in which more than one researcher is quoted as concluding that "research workers' conclusions give a more faithful description of their subjects' preconceptions than of the subjects' actuality". The naïveté of some researchers has indeed been astonishing, as is shown by a group of students from New York who analysed Keweenaw test responses given by thirty schoolchildren of mixed ages and tribal origins, and had the temerity to detect characteristics of a "typical" Ghanaian child. It is notoriously difficult in this field of inquiry to obtain findings which are both valid and

reliable, but many researchers have not only turned a blind eye to these prerequisites of scientific investigation but have produced reports which are at times self-contradictory.

In studies of cognitive psychology there is a firmer ground, at least in countries with an established tradition of empirical research; but here, too, one has to beware of assuming that an instrument which has been validated in one culture will yield the same findings in another setting. Familiarity with the items or objects used in a test ability to give correct responses. This has been shown in studies of American children, and is exemplified here from different African countries: for example, in an attempt to replicate some of Piaget's tests to show what age children acquire the concept of conservation of numbers or of bulk, African children brought up in cities show to advantage against village children material used in the test procedure, a stranger to the test procedure, the tester are all more unfamiliar. On the other hand, village girls perform better than boys on a test of "conservation" using quantities of beads, presumably because here at least they were dealing with familiar objects.

As the author points out, in reviewing series of studies which purport to measure the age at which African children begin to employ abstract categories in their thinking: "Where abstraction is not being performed, we should enquire who interests are, or are not, being awakened." This is reminiscent of the work of Thorpe Freire who has shown that the illiterate and socially deprived learn very quickly when the content of their learning involves familiar objects and helps them to deal with pressing problems in their daily lives.

Professor Wober himself is clearly very sensitive to transcultural sources of error in test situations, particularly to the need to be aware of perceived differences in the way in which a subject may be responding. He draws attention to a number of studies in which this important factor has not been taken into account.

The proportion of methodologically faulty studies is so high that the reader may be excused for moments of impatience, even for being tempted to dismiss the very enterprise of shame. But there are some interesting findings, such as the repeated demonstration that in the very early years who are reared in a traditional tribal setting show more rapid progress in acquiring motor control

and social responsiveness than European or American infants. Early cognitive development, also precocious, but with advanced years it lags behind Western norms. The latter finding can readily be related to differences in the intellectual environment: white children in southern Africa, for example, is a sedentary profession, but their schooling, but those who do not enjoy an upbringing in themselves no less quick to learn. It is perhaps more interesting to explore what are the characteristics in tribal baby-care which will be interesting to the trans-cultural comparison. There is scope here for interesting studies of the complex of attitudes within the wide range of cultures in Africa itself.

It has to be admitted that the array of studies inspired by various psychodynamic theories have produced a few indisputable findings, but about so basic a matter as the sequence for later personality development and abrupt weaning. As Professor Wober puts it: "There is still chaos in the field, then, richer and more complex than."

He concludes his change of studies of personality and identity with the suggestion that it is rewarding to contrast such personality traits of Ethiopians who grew up under the former British archipelago, and the present regime, with those of the present youth who are exposed to a revolutionary society in which horizontal relationships and equalization of status and power are emphasized. It requires only a little reflection, however, to be reminded how difficult it is to trace cause and effect in settings in which so many complex and changing factors are simultaneously at work. The formidable nature of such a task is underlined in a final chapter, "Psychological Adjustment to Social Change", which includes references to some recent studies of the prevalence of mental disorders in particular populations, and of traditional methods of healing. Many of these—those of Giel and Van Luik from Ethiopia, Lamba and Nwagwu from Nigeria, and from Senegal—make fascinating reading; but here again the particular setting differs from the others in so many respects, and all are changing so rapidly, that meaningful comparisons are almost impossible. It seems a little unfair that in his final summary Professor Wober, having admitted how little firm knowledge Western psychologists have been able to derive from all these studies, should call upon their African successors to do better. At least he has given them a valuable, if sometimes daunting, legacy in *Psychology in Africa*.

An unknown Feuerbach autobiography

By Walter Kaufmann

Many years ago I bought at an auction a long letter written and signed by Ludwig Feuerbach, and dated by him June 23, 1846. The letter is of exceptional interest, and I have long planned to publish it. But there were problems.

Feuerbach was probably Hegel's most original and influential student, and among those he influenced profoundly was Karl Marx. In every study of Marx's development the thought of Feuerbach must be discussed. Their names are also permanently linked by Marx's celebrated "Theses on Feuerbach" which end: "The philosophers have merely interpreted the world differently, but what matters is to change it." These theses, anthologized again and again, were written in 1845, and published with some revisions by Friedrich Engels in *Ludwig Feuerbach und der Ausgang der klassischen deutschen Philosophie* (1888).

Feuerbach's most famous book, *The Essence of Christianity*, published in 1841, was translated into English by George Eliot (1854). In the twentieth century, Karl Barth and Martin Buber owed much to Feuerbach.

The letter covers both sides of a large sheet, crowding thirty-seven long lines on the first and thirty-eight on the second side, not counting date, address, closing formula, and signature; and what it offers is an intellectual autobiography. I have been slow to publish it because I had great difficulty reading a few words, and I wanted to discover, if possible, to whom it was addressed and whether it was known.

In Karl Grün's edition of the correspondence (*Ludwig Feuerbach und sein Briefwechsel und Nachlass*, *seinem Briefwechsel und Nachlass*, *Charakterentwicklung*, 1874) the letter is not included. But a long quotation in Grün's text in Volume 1 (pages 11-12) is footnoted: "L. Feuerbach to L. Noack (Mannheim) 1846." After that, several other quotations are footnoted

"Feuerbach to Noack, on cit." The wording of the quoted passages often agrees entirely with the letter I have, but frequently it deviates slightly. This raised the question whether Grün was careless and unreliable, or whether the letter sent to Noack in 1846 was slightly different from the one I have, which was written the same year.

In one place Grün has thirteen words that are not found in my text; in another, nineteen. Often he substitutes synonyms or some other different phrasing. It may be well to give an example. In Grün's version Feuerbach says of his early decision to become a theologian: "But what I was to become some day, I wanted to be even now. Therefore I immersed myself, even while still at the Gymnasium, in the Bible, as the foundation of Christian theology." My text reads instead: "But this future vocation I wanted to realize even then as much as possible, both practically and theoretically." Therefore I immersed myself, even while still at the Gymnasium, in the Bible and other theological books."

Here is another example. In the letter I have, Feuerbach writes: "The halfheartedness of all theology, the contradictions among its basic principles, seemed utterly outrageous to my sense of truth and to my soul which desired unity, decisiveness, and an unconditional attitude." Grün's version: "The theological mishmash of freedom and dependence, reason and faith, was deeply abhorrent to my soul which desired truth, that is unity, decisiveness, and an unconditional attitude."

Much of the time, however, Grün's wording agrees entirely with that in my text, though he does not use all of the letter. Who, then, was Noack? He is scarcely remembered now, but in Rudolf Eisler's comprehensive *Philosophen-Lexikon* (Berlin, 1912) Ludwig Noack (1819-85) is identified as a professor and librarian at Gießen (a minor Ger-

man university), as the editor of *Jahrbücher für spekulative Philosophie* (1846-48) and of the *Journal Psyché* (1858-63), and as the author of more than ten books.

Noack did not make any use of Feuerbach's letter in the *Jahrbücher* in 1846 or 1847. I have not seen his other early publications. But the most important questions raised by Grün's quotations are resolved by Noack's *Philosophie-geschichtliches Lexikon: Historisch-biographisches Handwörterbuch zur Geschichte der Philosophie* (Leipzig 1879). In his long article on Feuerbach (pages 263-274, two columns per page) Noack, without using quotation marks, often follows the exact wording of the letter I have, even in places where Grün's version differs. Incidentally, he lists Grün at the end in his bibliography.

Clearly, the letter I have was sent to Noack, who used large parts of it, though by no means all of it, in his article. Grün's ample quotations are very free and luxuriant, but his deviations do not betray a consistent tendency. He evidently quoted from a draft he found in Feuerbach's Nachlass. That would also explain why he did not include this letter in his proper chronological place in the correspondence. The fact that Grün specifically says "Manuscript" in his footnote shows that Noack had not published the letter before 1874; and since Noack himself did not employ quotation marks when he used Feuerbach's text, it stands to reason that he did not plan to publish the letter. The last word, incidentally, that had defied my efforts at deciphering the writing is "botany", which Noack had been able to read.

For those who are not Feuerbach specialists—and there are few indeed who are—this excellent autobiographical sketch offers an interesting approach to his development. But the final paragraph requires explanation. *Xenien*, literally gifts that hosts present to their guests,

was the name Goethe and Schiller had given to the satirical couplets in which they criticized their age in high spirits. Their use of the word was derived from Martial who had employed the same tag for some of his Latin verses in the first century AD. The barbed distichs of Goethe and Schiller had provoked many attacks on them, but their enemies were in no position to do them lasting harm.

My thesis, presented in a recent issue of the TLS (January 2, 1976), that Goethe had an immense influence on German philosophy after Kant, is beautifully illustrated by Feuerbach, who might be thought to stand in an altogether different tradition. His first book appeared while Goethe was still living, and the title-page read: "Thoughts on Death and Immortality from the Papers of a Thinker, together with an Appendix of Theological-Satirical Xenien, edited by one of his friends. Nürnberg 1830."

The author's name appeared only in the second edition, in 1847, the year after the letter to Noack was written. But it became known quickly that Feuerbach was the author, and those who felt outraged by his irreverent wit were able to keep him from ever obtaining a professorship. This was doubly hurtful because Feuerbach had not considered the book ready for publication when one of his friends had it printed; and as Feuerbach explains in his letter, some of the *Xenien* in the first edition were actually not by him but contributed by the editor. These *Xenien*, most of which are identified in the second edition along with others that Feuerbach no longer liked. But the title "Theological-Satirical Xenien" as well as the form, both modelled on Goethe and Schiller, was Feuerbach's.

The second edition no longer ends with this "Appendix". It continues with "The Author and the

Human Being: A Series of Humorous-Philosophical Aphorisms, 1834," and then with six further sections, dated 1846. The rest of the 1846 letter seems self-explanatory.

A number of words and phrases in Feuerbach's letter were underlined by him, and they are given here in italics. Some of the things he omits are so significant as those he stresses. To mention only the most obvious examples, he makes no mention at all to his book on Christianity and his relation to the young Hegelians. But what he wrote to Noack provides an attractive introduction to Feuerbach. And that seems to have been his intention.

Bruckberg, 23 June, 1946

Enclosed I am returning to you the list of my writings. Only a single addition by my hand proved necessary. Yet I must immediately state in case you should not have found out about this yet through booksellers or something in print, that at present an edition of my complete writings is appearing. Actually, the first volume has already appeared, or at least is in my hands, and therefore surely also in the stores. It contains not only previously known critiques and essays but also new pieces that correct, augment, and illuminate my works in important ways. In its preface I have also furnished a few, albeit only brief, hints concerning the course and continuity of my philosophical curriculum vitae. The same subject occupies me now in connection with the second volume, which will contain my general philosophical critiques and thoughts, while the first contains my writings on philosophy of religion.

The third volume will bring the humorous-philosophical aphorisms and thoughts on death and immortality. What is to become of the press of this work? I do not know yet, but the *poetical part* has already passed its rigorous examination. Only approximately one third of the *Xenien* I still recognize today as flesh of my flesh. As you see, I am engaged in the critical reproduction of myself and thus am now giving to the world in this new edition a complete picture of

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Salary scale: £4,245 rising by annual increments to a maximum of £4,893 per annum plus £312 supplement and £472 London Allowance.

Further information and informal conversations available from Denis Heathcote, Systems Librarian, Polytechnic of North London, Holloway, London N7 8DB. (Telephone: 01-507 2789, ext. 2104).

Applications in writing, including curriculum vitae, by 24th September, 1976.

CORNWALL

TEAM LIBRARIAN £2,439 - £3,594 p.a.

This post, based at Talmouth Library and covering the County Area of the County Library Service, carries the responsibility of the professional services team structure headed by a senior Librarian. The person appointed, in addition to the appropriate qualifications, will have the motivation and ability to develop services within their area and also, as a subject specialist, on a county-wide basis. An ability to drive is essential and a casual car user allowance is payable. Application forms and job descriptions may be obtained from the County Librarian, Cornwall County Council, Station Road, Truro, Cornwall TR1 1DA. County Librarian, on Truro 2251, extension 279. Closing date for applications: 24th September, 1976.

AN CHOMHAIRLE LEABHARLAINNE THE LIBRARY COUNCIL RESEARCH AND INFORMATION OFFICE

Applications are invited for the above post.
SALARY SCALE: £14,233 to £14,831.
AGE LIMITS: 21 to 45 years except in the case of existing officers.
ESSENTIAL: (1) A professional qualification in librarianship.
(2) Satisfactory experience in research or information.

An Chomhairle Leabharlanna advises and assists Authorities in the development of their library and administers the Irish Central Library for Schools, the Irish Library Intending Bureau.

LATEST DATE FOR RECEIPT OF COMPLETED APPLICATION FORMS:
Thursday, September 30, 1976

Application forms and further particulars from:
The Director, An Chomhairle Leabharlanna,
53/54 Upper Mount Street, Dublin 2, Republic of Ireland.

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CLASSIFIED ADVERTISEMENTS

THE SOUTHERN EDUCATION AND LIBRARY BOARD LIBRARY SERVICE

The Board's Library Department provides a comprehensive library service to the whole of the Board's area, which essentially consists of County Armagh and large portions of County Down and County Tyrone. The total population of the area is in excess of 280,000. At present the Library Headquarters is situated in the new city of Craigavon, County Armagh but will transfer to Armagh City on completion of a new headquarters building.

Applications are invited, from suitably qualified persons, for the following posts:

1. DIVISIONAL LIBRARIAN— NEWRY DIVISIONAL LIBRARY

The Newry Division, one of three to be created in the Board's area, will serve a population of some 100,000. The Divisional Librarian will be responsible to the Assistant Chief Librarian, Public Services, for the efficient operation of the Division. Applicants must be qualified librarians and should have at least five years' relevant experience in a recognized library.

Salary Scale: £23,825-£24,095 per annum.

2. LIBRARIAN—NEWRY BRANCH LIBRARY

The Branch Librarian will be responsible, through the Divisional Librarian, to the Assistant Chief Librarian, Public Services, for the efficient operation of the Branch.

Applicants must be qualified Librarians with the ability to communicate easily with a wide cross section of the public and to supervise staff.

Salary Scale: £22,922-£23,702 per annum.

3. ASSISTANT LIBRARIANS— LIBRARY HEADQUARTERS (3 POSTS)

The persons appointed will be responsible through their section heads to an Assistant Chief Librarian. Applicants must be qualified Librarians and should have an interest in school librarianship, audio visual material, local history, cataloguing and music.

Salary Scale: £22,922-£23,282 per annum.

4. SENIOR LIBRARY ASSISTANT— NEWRY DIVISIONAL LIBRARY

The Senior Library Assistant will be directly responsible to the Divisional Librarian and will assist in the day-to-day operation of the Division. Applicants must have at least one year's relevant library experience and the ability to supervise junior staff. The possession of the City and Guilds Library Assistant Certificate would be an advantage.

Salary Scale: £22,529-£22,853 per annum

All the above posts attract a cost of living supplement of £312 per annum in addition to salary scale.

Application forms and further particulars are obtainable, ONLY ON RECEIPT OF A STAMPED ADDRESSED FOOLSCAP ENVELOPE, from the Personnel Officer, The Southern Education and Library Board, 3 Charlotte Place, The Mall, Armagh BT61 8AZ, to whom completed applications must be returned not later than 4.00 p.m. on Monday, September 20, 1976. Canvassing will be disallowed.

Universiteit van Amsterdam

At the Linguistics Department there is a vacancy for a

linguist(m/f)

His/her task will consist of teaching and research in general linguistics. Applicants are required to be thoroughly acquainted with modern linguistics and to have a sound knowledge and experience in the theory and practice of sociolinguistics. Experience in the field of creole studies would be appreciated.

The position will possibly be contractually limited to 4 years. Applications should be submitted in writing and accompanied by a curriculum vitae and references within 3 weeks.

For applications and for further information write to: Vacaturecommissie, Dr. C. E. Snow, vakgroep Algemene Taalwetenschap, Spui 22, Amsterdam, The Netherlands, quoting number 905.

SPECIAL SERVICES LIBRARIAN

£4,986-£5,292

Lambeth Libraries require an energetic, enthusiastic Chartered Librarian (male or female) to take charge of a wide range of library services. These include services to old people's homes, hospitals, prisons, remand homes and hostels. In addition the person appointed will be responsible for co-ordinating an active and expanding literacy programme. It is therefore essential that the successful candidate has the ability to select suitable material and to advise those working with adult new readers.

The ability to liaise with and relate to the local community is essential. An appropriate degree could be an advantage but it is more important that the successful candidate has experience of a demonstrable interest in services to an inner city area.

For further information and application form telephone 761 0801, ext. 80, or 761 1831 (24-hour answering service), London Borough of Lambeth Directorate of Amenities Services, 14 Knights Hill, West Norwood, SE27. Closing date, 24th September, 1976.

LAMBETH

Assistant Librarian—Cataloguer

£3,881-£3,887 plus London weighting plus £312 supplement

This is a professional managerial post assisting in the development of a central bibliographic service for the Polytechnic. Based initially at our Hendon location, the post would be attached to the central technical services unit and would develop a retrospective union catalogue, listing with participation in the reader advisory and enquiry services. Applicants should be chartered librarians with substantial experience in an academic library and possess a good honours degree in an engineering, science and technology, social science or business studies subject.

Assistant Librarian

£3,287-£3,587 including London weighting plus £312 supplement

Based initially at the House Library an out-station of the Hendon library, the assistant librarian will act as librarian in charge and run a professional library service on the 1st House. Duties include the daily running of the sub-library, control and maintenance of stock and provision of enquiry and reader advisory services and the supervision of the junior library advisory services and the supervision of the junior library advisory services.

Applicants should be professional librarians, of graduate status with three years suitable experience and be able to demonstrate an interest in, and ability to, carry out the duties of the post. A full description of the post is available on request.

Write for full details, stating clearly which post you are interested in, to the Applications Officer, Middlesex Polytechnic, Ref. A282A, Queensway, Golders Green, London NW11 1AA, to whom completed forms should be returned by September 20.

For further details and application forms, please contact the Applications Officer, Middlesex Polytechnic, Ref. A282A, Queensway, Golders Green, London NW11 1AA, to whom completed forms should be returned by September 20.

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ROYAL COMMISSION ON HISTORICAL MANUSCRIPTS

The following London posts are available:

Assistant Keeper
to take charge of an editorial section concerned with collecting, editing and indexing information for the National Register of Archives or with preparing a series of guides to source material. Some administrative and field work also involved.

Research Assistant
to collect, prepare, edit, and index material for incorporation in the National Register of Archives, or for publication; and deal with requests for historical information.

All candidates must have a degree with 1st or 2nd class honours, or an equivalent or higher qualification, preferably in history. Good reading knowledge of Latin and one modern foreign European language essential.

SALARIES: AK First Class £5,180 to £7,885; AK Second Class £3,170 to £4,675; RA Grade II £2,925 to £4,305. Level of appointment and starting salary according to age, qualifications and experience. Non-contributory pension scheme.

For further details and an application form (to be returned by September 30, 1976) write to Civil Service Commission, Alencon Link, Basingstoke, Hampshire RG21 1JB, or telephone Basingstoke (0256) 68551 (answering service operates outside office hours) or London 01-839 1992 (24-hour answering service). Please quote ref. G(34)382.

LIBRARIANS

LOTHIAN REGIONAL COUNCIL

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An experienced Librarian, or

information specialist, to undertake

selection and classification of

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successful candidate will be

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will be required to undertake

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